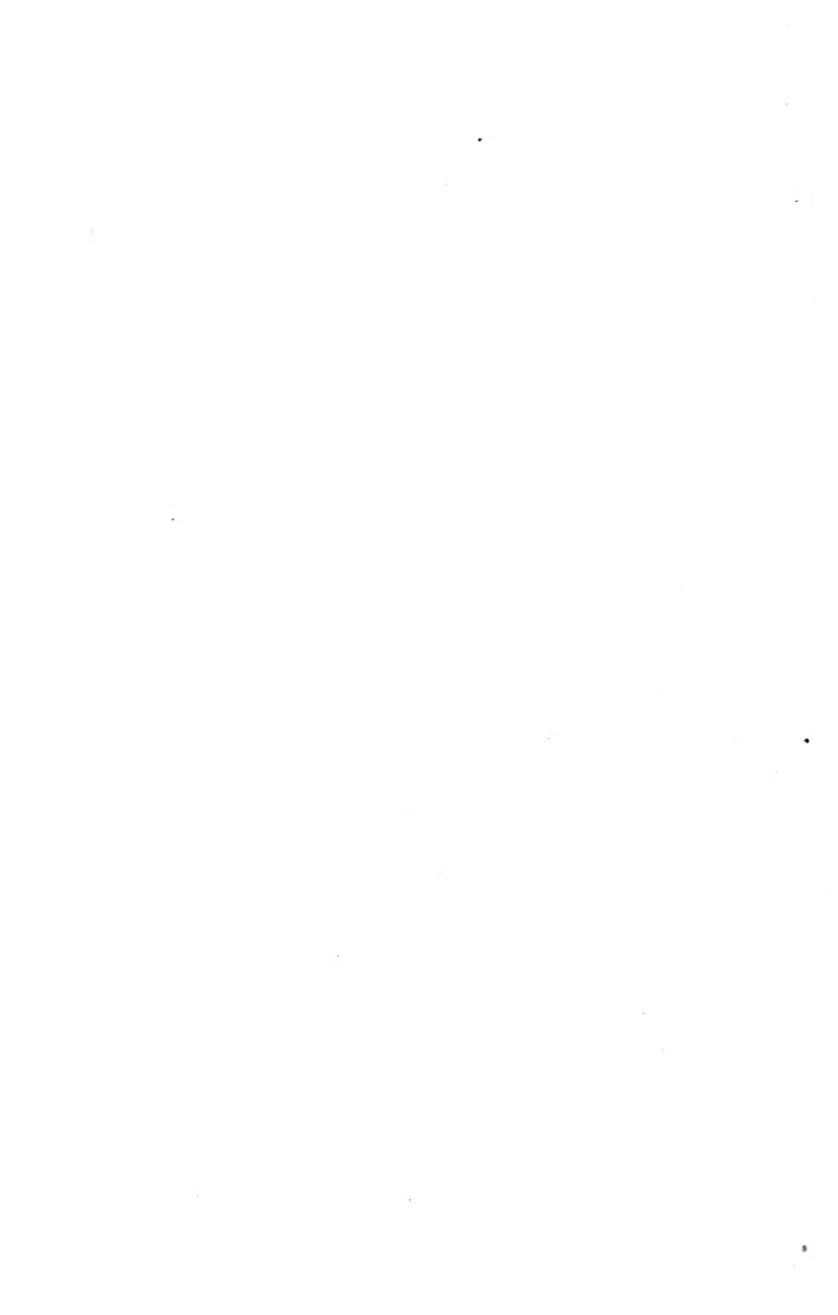


**PHONETIC STUDIES IN
FOLK SPEECH AND
BROKEN ENGLISH**



ANNE DARROW

**EXPRESSION
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PHONETIC STUDIES IN FOLK SPEECH AND BROKEN ENGLISH

*For use on Stage, Screen, Radio, Platform
and in School and College*

By

ANNE DARROW
(Anna E. Darrow)

*Principal of Public School 37
Brooklyn, New York*



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PREFACE AND ACKNOWLEDGMENTS

The need for this book, also its purpose and aims are best set forth by quotation of the kindly expressed opinions which follow.

The first was written by Phidelah Rice, monactor, actor, and Principal of two schools of speech and drama,—The School of the Spoken Word and Theatre Workshop of Oak Bluffs, Mass., and The Phidelah Rice Winter School of Cleveland, Ohio.

“This book by Anne Darrow is something that students and teachers of speech will delight to own; actors and public entertainers will no doubt find it a ‘life-saver’ on more than one occasion.

“There may be a dozen people in the United States—not more—who have as keen an ear for dialect sounds as Miss Darrow possesses; but I don’t know of any other who combines with that ability such a clear knowledge of how to set the dialects down in definite phonetic script. Anyone who is even fairly versed in the script alphabet will be able through a study of this book to reproduce the sounds and melodic intonations which constitute dialect.”

Mrs. Josephine Holmes, Dean of the Curry School of Expression, Boston, Mass., says “I heartily agree . . . that you have outlined a definite scientific basis for the mastery of folk-speech and have presented it in so clear and simple a manner that it is a

genuine pleasure to practice the lesson-charts. There is real need for such a text in schools of drama and speech arts, and as I told you, *I see added value in correcting regional and foreign accents by reversing the order of the exercises.*"

Mrs. Ethel Child Walton, Teacher of the speech arts in Minneapolis, Minn., writes, "In my contact with teachers, schools and libraries throughout the country, I have not yet found a really helpful and adequate treatment of this subject. Surely this book will find eager reception among teachers and students everywhere when it is brought to their attention."

Acknowledgments are due to Annette Ewart, for many years Director of the Brooklyn Teachers' Association Dramatic Club, Beatrice Mievill King, Director of the Community Drama Workshop, Brooklyn, N. Y., and to Minnie Blanche Rittgers, Director of the Department of Speech and Drama, Union Hill High School, Union City, N. J. for valuable criticism and suggestions.

THE AUTHOR

CHAPTER I

INTRODUCTION

“Ris, et le monde est charmé! Pleure, tout le monde te fuit!” Which is but saying in other words that “A merry heart doeth good like a medicine.”

During the playing of a game at a house-party, one of the men was asked to mention offhand a word which denotes a person who is envied by all the world. He did not choose such words as millionaire, champion, victor or monarch; his word was COMEDIAN.

“Prove it,” said Someone.

“Too obvious,” he replied. “The fellow who makes you stare is away off at a distance; the fellow who makes you *laugh* gets right under your skin.”

“That goes for admiration,” said Someone, “but the word in the question is *envy*.” The guest looked thoughtful.

The Amateur Philosopher came to the rescue. Said she (for it was a she), “A very familiar principle of psychology is that what we admire we desire to emulate. If the desire absolutely lacks fulfilment it eventually dies,—in a general way of speaking,” she added carefully. “If one’s ambition, for instance, is to be a millionaire or a victorious prize-fighter, he knows that his object can be attained only through possession of certain qualities plus years of painstaking drudgery; so, if life has not granted him the opportunity he craved, eventually the desire passes.

But to be a *comedian*,—*ah!* nearly everyone secretly thinks there are possibilities in that line for him! Each one of you has felt that stirring in his secret soul, now haven't you?" She turned suddenly upon Someone, who looked sheepish, and bit his lip. "And with good reason," she went on before anyone could cut in. "The great trouble with American middle-class life today is doubtless that we do not develop this and similar possibilities within ourselves by nurturing *hobbies*." She said *hobbies* quite loudly, and beamed upon One and Another who were listening with their mouths slightly open. "There is another principle in psychology which is not so widely recognized," said she. "The human heart, to speak poetically, might be compared to a flower-plot nursing various seeds. Some of these seeds need the sunshine of practical opportunity and endeavor, while others blossom only at the magic touch of *limelight*."

There was a noisy chorus of, "But limelight is the *curse of this age*," but the A.P. waved it aside with a magnificent gesture.

"Too much of it, you mean," she said forcefully. "That's as bad as too much fire, but you'll all agree that just enough fire on the hearth is the cosiest kind of a blessing."

As the group was enjoying a very chummy fire at the moment, the point seemed well taken, and a bit of a silence fell, while Introspection took a peek at each tiny heart-plant that ought to thrive on judi-

cious portions of limelight. In the confidential chat which followed this thoughtful interlude, all sorts of little hidden yearnings were disclosed or hinted at. The yearnings which interested the Philosopher most were those which had to do with playing the role of Comedian in some form.

"It is so strange," mused she, "that the very natural human impulse to be prominent among one's fellows occasionally with a modest desire to entertain should be suppressed as something to be ashamed of, or as something which is quite impossible to attain without spending a great deal of money and time that busy people cannot afford. It is my opinion," she concluded, "that the limelight impulses, merely as a hobby, should be fostered and brought to fruition by means of pleasant home study and practice, supplemented by appearances before friendly audiences in neighborhood clubs and functions."

The particular hobby which this book presents is the vocal fad of the period,—folk-speech and broken English. By the former term we mean native types of deviation from standard form such as negro, Irish, Scottish and Cockney vernacular. By the latter we mean those types of oddly-accented English which prevail among foreigners learning to speak our tongue. Feeling the need of an expression which will cover both of these sorts of utterance, the author has resorted to the use of the term "dialectal," which is defined as "pertaining to or of the nature of a dialect." Dialect is defined as "A form of speech marked

by local peculiarities, especially a local form of speech differing from a standard or literary form."

To the actor, reader or entertainer, the origin of a brogue or accent is of much less consequence than its form of appeal to the ear. Whether any particular brand of oddly-spoken English is native or foreign does not concern him so keenly as the problem of how to imitate it so that the audience will recognize and applaud it. From his point of view all these forms of utterance are merely dialects, so whether the accent be native or foreign, for our purpose we shall call it all dialectal.

Nothing in the art of oral entertainment appeals to the general public more surely than a faithful, humorous portrayal of an apparently lifelike episode from the everyday scene. Grandeur and elegance have their appeal for certain individuals at certain times, but the entertainer who presents material sketched with humor and the "common touch" has a "sure-fire hit" to offer. Such a bit of work is the well-rendered dialectal sketch. There is something innately quaint and fascinating about genuine types of broken English. If it be your whim to see indulgent, beaming smiles ripple over the features of your fellow-men, you have only to swing into some good-natured harangue in brogue,—be it Irish, Cockney, Scotch, Yiddish, Dutch, or what have you. If your product is convincing, and launched with a punch and a bit of characteristic clowning, your audience

will be as thoroughly charmed as though you were the Pied Piper playing his lure-tune.

The player or monologue artist, whether professional or amateur, who selects dialectal speech as his mode of entertaining is wisely choosing a vehicle that has not been done to death, but is coming more and more into popular favor. Ever since the hey-day of Abie's Irish Rose the part which dialectal speech has played in modern Broadway attractions has become increasingly prominent. One recalls accented roles in *Mary of Scotland*, *Escape Me Never*, *Awake and Sing*, *Black Pit*, *Tobacco Road*, *Mulatto*, *Ah Wilderness*, *The Moon Over Mulberry Street*, *A Slight Case of Murder*, *Petticoat Fever*, *Blind Alley*, *Night of January 16th*, *The Bishop Misbehaves*, *Victoria Regina*, *Idiot's Delight*, et cetera, et cetera, and of course our stage and screen fairly bristle with society roles done in British English. If the latter be called dialectal, an argument is apt to ensue, but at least it is apparent that its form is sufficiently different from our own and even from the international standardized speech pattern to require analysis and study.

Interest has been quickened in the monologue-reader's field by the work of such artists as Ruth Draper and Cornelia Otis Skinner, both of whom use dialectal speech so charmingly. Many a woman who listens to a clever reader at her club thinks with a pang of envy, "Oh how I'd love to do that! Some-

thing inside of me says that I *could* have done it if I'd only known how to get the training." It may come as a surprise to the non-professional reader of this chapter that he or she need not always play the part of auditor so far as dialectal work is concerned, but may be an active participator if so inclined.

Heretofore the general impression has been that these quaintly pleasing forms of, let us say, *modified* English, are learned by imitation alone, not by chart and rule,—in other words, that accent can be "caught but not taught." *The Darrow Dialect Chart System* proclaims a well-thought-out challenge to this notion and brands it a fallacy. Types of folk-speech and of broken English *can* be analyzed and their characteristics classified. Anything that is susceptible of analysis and classification can be taught and learned. It is quite true that the method is one of imitation of good models, but instead of a vague, haphazard, wholly undirected attempt at imitation *The Darrow Dialect Charts* supply an analytic, systematic and well-directed course. One standard is set for the amateur who wishes to put on, let us say, a variety-show for Ladies' Night at the Club, Dramatic Night at the Literary Society or the High School or College Alumni Association, a Tea for the Sewing Circle or what not, and another standard for the professional or semi-professional who goes more deeply into detail.

"But," says one reader, "this is a vocal art; how can you teach it through a silent medium such as a

book? Isn't a living teacher necessary?" We answer that living *models* are necessary for the building up of a general notion or concept of the dialect. Listen carefully to every good example of this sort of thing that you can hear from stage, screen, radio or victrola if you cannot observe the real-life model. *The charts are not designed to take the place of models*, but to be guides for the interpretation of models. Learners should realize that they cannot acquire a mode of dialectal speech by what we might call a Frankenstein method, a mere series of mechanical mouthings with no definite mental image in view. It is recommended that the learner first obtain a good general mental picture of the sound or flavor of the dialectal types by listening to models, then, with the chart, work out particulars.

Why are the charts needed? Because only a few people, relatively speaking, are born with the knack of "picking it up by ear." Plenty of people have listened to various dialectal types for years without being able to imitate them, because they did not put the finger of analysis upon the fundamental elements of those particular forms of speech. After you study the chart, listen to your model again; it will give you a thrill to note that the substitutions recorded in the chart do actually occur, that is, that certain sounds in standard English do regularly change to certain other sounds in the dialectal type being studied, and that you, as well as the professional entertainer, can make those substitutions according to the plan which

the chart has developed. The chart, *plus something subtle* which is supplied through interaction of the personal characteristics or intuitions of model and student, evolves the dialectal form desired.

There is, however, a need for self-drill, and a plan to meet that need. No worthwhile accomplishment is ever attained without vigorous attack and some sort of habitual practice. While it is true that mere unblended mechanical sounding will not produce a dialect, it is on the other hand quite evident that properly motivated mechanical exercises are just as truly a basis for this art as are certain other mechanical exercises for the arts of painting, sculpture, dancing, playing an instrument and the like. In these one goes through a series of awkward movements at first, but if he perseveres with the right mental picture in view, after a while the awkwardness vanishes, and lo! he has mastered the technique. This is the reason for including the word-chart and other exercises. If you are interested in this sort of thing at all you are rather apt to find the drill-work good fun.

The best proof that anything can be done is the fact that it already has been done. This chart system has been taught in two theatre-schools of acknowledged excellence. It can be confidently stated that nothing consistently resembling it has appeared in any other dramatic school in the country. The *Darrow Dialect Chart System* breaks ground in the field of systematic teaching of dialect-lore.

We are now ready to look into practical details.

The first point to consider is a medium for interpretation. It must be evident to anyone who has an ear for folk-speech and foreign accent that the ordinary printed text is not capable of representing all of the essential sounds correctly. For example, the way an Irishman utters the first sound of the word *think* is represented in ordinary text as *dth*. This is erroneous; there is no *d* in the sound at all. It is a dentalized and explosive *th*; that is to say, the tip of the tongue, instead of being between the edges of upper and lower teeth as it is in the regular *th* sound, is placed lightly against the back of the upper teeth and released explosively. This sound then should be represented by a better symbol than *dth*. Another instance:—those of you who enjoy southern negro talk have probably been annoyed by the spelling *gwine* for the word *going*. There is no *ine* in the word that the darky says. The *gw* is followed by a sound resembling the French *en*. This sound then requires a better symbolism than is used in ordinary text.

Here is another point. A letter is a symbol. In ordinary English one symbol is used to represent a number of different sounds. The letter *a*, for instance, stands for at least six distinct sounds, as is shown in the beginning of our "Key of Equivalents." Also the same sound in English is represented by different letters in different words, as the sound of *f* in *fire*, *laugh*, and *Philip*. There is obviously need for a set of symbols which will represent the sounds accurately and in which each sound will have its own symbol.

The medium chosen is the one now used by students of the science of speech the world over. It is called the International Phonetic Alphabet, the abbreviation for which is I.P.A. Most of the students of dramatic art presumably read this script, but for the general reader a Key of Equivalents is provided, interpreting it by means of the Webster diacritical markings (W.d.) or the Funk and Wagnal markings (F.W.). Sample words containing each given sound appear at the left of the "key" page. After the reader has worked out a few trial sentences by means of the key, others will be more readily interpreted. However, for the reader who prefers to rely upon the ordinary printed text we have worked out something helpful and approaching accuracy in some degree.

KEY OF EQUIVALENTS

ARRANGED ALPHABETICALLY

| Illustrative Word | W.d. | F.W. | I.P.A. |
|----------------------|------|------|--------|
| 1. hate | ā | ē | eɪ |
| 2. hat | ă | a | æ |
| 3. last | a | a | a |
| 4. father | ä | a | ɑ |
| 5. law | ô | o | ɔ |
| 6. above | â | ə | ə |
| 7. baby | b | b | b |
| 8. cab (hard) | k | k | k |
| 9. city (soft) | s | s | s |

KEY OF EQUIVALENTS

| Illustrative Word | W.d. | F.W. | I.P.A. |
|----------------------|------|------|------------------|
| 10. child | ch | ch | tʃ |
| 11. deed | d | d | d |
| 12. eat | ē | i | i: |
| 13. hen | ě | e | e _τ |
| 14. there | â | ā | ɛ: |
| 15. fife | f | f | f |
| 16. go (hard) | g | g | g |
| 17. huge (soft) | j | j | dʒ |
| 18. he | h | h | h |
| 19. pine | i | ai | aĩ |
| 20. pin | ĩ | i | ɪ |
| 21. jay | j | j | dʒ |
| 22. kite | k | k | k |
| 23. loll | l | l | l |
| 24. mamma | m | m | m |
| 25. none | n | n | n |
| 26. note | ō | ō | o _τ ũ |
| 27. not | ǒ | ⊙ | ɒ |
| 28. oil | oi | ⊙i | ɔĩ |
| 29. how | ou | aũ | aũ |
| 30. woo | ōō | ū | u: |
| 31. wood | oo | u | u |
| 32. pipe | p | p | p |
| 33. quite | kw | kw | kw |
| 34. roar | r | r | ɹ |
| 35. sauce | s | s | s |

KEY OF EQUIVALENTS

| Illustrative Word | W.d. | F.W. | I.P.A. |
|----------------------|------|------|--------|
| 36. sharp | sh | sh | ʃ |
| 37. tight | t | t | t |
| 38. think | th | th | θ |
| 39. then | th | th | ð |
| 40. usual | ū | iu | ju: |
| 41. ugly | ŭ | u | ʌ |
| 42. valve | v | v | v |
| 43. wail | w | w | w |
| 44. whale | wh | wh | ʌ |
| 45. ox (x) | ks | ks | ks |
| 46. yell | y | y | j |
| 47. zebra | z | z | z |
| 48. azure | zh | ʒ | ʒ |
| 49. bird | ir | | |
| term | er | | |
| word | or | ū | 3: |
| burn | ur | | |
| earl | ear | | |
| 50. sing | ng | ŋ | ŋ |

* In the speech-pattern taught in connection with the I.P.A., the r sound, called an inversion of the tongue-tip, is omitted.

DIPHTHONGS

Numbers 1, 19, 26, 28, 29, 40 are called diphthongs.

Four others classed as diphthongs in I.P.A. are given below, with *r* omitted.

| | | | |
|----------|----|----------|----|
| 51. more | ɔə | 53. here | ɪə |
| 52. poor | uə | 54. hair | ɛə |

In most of the dialect patterns herein mentioned, however, the *r*, or some modification of it is sounded. This is also true of much of our current American speech which does not conform to the International Phonetic pattern.

Extra Sounds, not found in Standard English.

| Word | Description | I.P.A. |
|-------------------|---|-----------|
| 55. <i>rose</i> | Guttural <i>r</i> voiced, between soft palate and back of tongue (sound resembles gargling). | R |
| 56. <i>brown</i> | Trilled <i>r</i> voiced, tongue-tip near gum-ridge. | r |
| 57. <i>Loch</i> | Guttural <i>ch</i> unvoiced, back of tongue and soft palate (sound like clearing throat). | x |
| 58. <i>little</i> | Glottal catch. The <i>t</i> is omitted and a catch of the glottis is substituted for it. | ʔ |
| 59. <i>think</i> | Dentalized <i>th</i> unvoiced, tongue-tip pressed against back of upper teeth and released explosively. | θ |
| 60. <i>then</i> | Dentalized <i>th</i> voiced. Same position of tongue as in 59; release is less explosive. | ð |
| 61. <i>when</i> | Labialized <i>wh</i> unvoiced, lips | ̥w |

- rather near together, blow hard through narrow opening.
62. *obey* The first sound in the diphthong **oɪ**. (This sound is so seldom used in standard English that I class it with foreign sounds.) **oɪ**
63. — Called in German umlaut **ü**. Used in Swedish English dialect. Form the lips for **u** and mingle the sound **i** with it. **ü**
64. — A sound similar to the French *en*. Used in French English dialect, also in American Negro. A nasal sound. **ẽ**

Before proceeding to study particular types of dialect we must consider one more point. The idiosyncracies which form the component parts of a dialectal habit or style *do NOT constitute a standard*. Broken English is, after all, incorrect English, from an academic point of view. It is in itself a departure from standard form, so one can scarcely say that this or that is "right" or "wrong" in dialect study. One can, however, observe the speech of individuals of a certain class or locality, find the chief phonetic elements which are common to the majority, and thus set up a *type*. But we must remember that this type is the product of a generalization, and that each individual speaker reveals certain modifications of that type. In other words, there are many *shades* of dialectal form.

Do not be confused by minor differences; you will find that the same major characteristics run through a type.

This chapter would scarcely be complete without at least a brief reference to the capacity of the various types of folk-speech and broken English for conveying a deep sense of pathos or emotion as well as humor. There is ample evidence in contemporary literature of its subtle power to express the deeper feelings. The student of these several types whose aim is to interpret either humor or pathos should endeavor to the best of his ability to see that his dialect is *authentic*, for only so will it be convincing to an audience. It is the aim of this book to lead the student or reader to discover authentic patterns of dialectal utterance instead of using products of hit-or-miss tradition or guesswork which are all too prevalent even on the stage of today.

CHAPTER II

IRISH ENGLISH

Let us suppose that you are the hobbyist in question and that you wish to imitate an Irishman. First, of course, as has been said in Chapter I, you must listen to some good model to get a concept of the general melody of the dialect. Next, it would be well to consider general characteristics. The Irishman of song and story is a keen-witted and jaunty party, equipped with an attractive mixture of gayety and shrewdness. This spirit of jaunty shrewdness should animate the dialect. You can think yourself into it after you have mastered some of the necessary mechanics. Humor is the key-word, and nothing ponderous or apparently calculated should mar its sparkle. Genuine spontaneity, however, is not always available; it cannot in a moment be turned on like water from a faucet. Its very acceptable servitor is *facility*. The actor who has studied his part thoroughly, drilling until it runs "trippingly on the tongue," is well on the way toward giving a side-splitting performance in the brogue of the Emerald Isle.

But the problem is,—*just how* to study that part. Did it ever occur to you that speech is merely interrupted breath? It is controlled breathing modified by the position and action of the organs of speech. If there is vibration and resonance we call the utterance

voiced; if not, it is unvoiced or a whisper. Place your upper teeth lightly on your lower lip, hum *in the throat* and blow the vibrating breath between the lips, stop and let go. You have uttered the voiced sound represented by the symbol *v*. Do the same without humming. This time you have uttered the unvoiced sound represented by the symbol *f*. Try another pair of cognates, if you like, to emphasize the idea. *Press* the tongue-tip, pointing forward, on the middle of the upper gum-ridge; lips apart,—hum *in the throat*, blow, let go. You have produced the sound *d*. Do the same thing without humming; the sound is *t*. This illustrates the fact that speech is controlled or directed breathing modified by the manner in which the vocal organs are placed and how they function. If you use your tongue, lips, teeth and palate in certain different ways various sounds will result. It follows that if we can read symbols which show us how an Irishman uses his vocal organs, and if we can manipulate ours similarly we can talk as he talks.

While browsing among the dialects the author has discovered that certain changes in vowel- and consonant-sounds occur quite consistently throughout. For example, the sound of the letter *a* in *hate*, no. 1 in the Key of Equivalents, changes in Irish dialect to a sound like the *e* in *there*, prolonged, which is no. 14 in the key. Since there is no letter in the alphabet to exactly represent sound 14, we must use symbols in writing the transposition,—so *hate* becomes ¹hɛ:t. It

happens that there are ten very important vowel-changes of this nature and three important consonant-changes, besides several changes of lesser moment to be noted in order to carry the dialect. These transpositions have been noted in the order of their significance in Summary-Charts A and B at the end of the chapter. The particular change just mentioned is represented thus: $e \rightarrow i \# \epsilon$, the symbol # having been arbitrarily chosen by the author to mean *becomes* or *changes to*. It is accompanied by the illustrative phrase,—Taake the caake (Take the cake). This is evidently an inadequate attempt to express the desired transposition in the customary printed form, which latter I designate as “ordinary text.” Hence the phrase is written in phonetics, ${}^1te:k \ d\partial \ {}^1k\epsilon:k$ || with a stress-mark on each accented word. This process is repeated for each transposition noted.

Some students may be content with merely what they find in the summary-charts themselves, and the practice material which follows them, but others will wish to turn to the Key for interpretation of some of the symbols and to use the Word Chart for the valuable drill which is gained by repetition. Let us begin the study of Summary Chart B together. The procedure may be long in the telling but will be short in the doing.

First we look at no. 1 in the Summary Chart. It is evident that the vowel to be changed is the *i* in *light*, written $a\ddot{i}$, to the left. Following that line to the right we see numbers 41 and 20, the Key-numbers

indicating the blended sounds (diphthong) to which the *i* is to be changed. Referring to the Key of Equivalents we find that the new diphthong is composed of the sounds sometimes called "short u" and "short i." The illustrative phrase, light your pipe, is there written in phonetics and also in ordinary text, but the latter is enclosed in parentheses to show that it is misleading. A typical Irishman would not open his mouth wide enough to say "loight" or "poipe." What he really says is 'lʌɪt jəɪ 'pʌɪp|| with rather straight tight lips. (Note, by the way, that the character which looks like j has the sound of y, number 46 in the Key.)

Second, having interpreted the transposition, we wish to practice words and sentences containing it. So we turn to the "long I" group in the word-chart, Group III. It takes but a minute or two to run through those words, transposing the vowel sound in each. This starts a good dialect-tongue habit. Then we amuse ourselves and further encourage the habit by making up comical sentences, such as—

"Mike, I'm gonna invite Ike an' his wife to have a bite wid us tonight. We'll dine in shtyle by the kitchen fire an' have a fine ould time." A whole dozen of *aĩ* sounds to be transposed!

Or we proceed at once to the third step, which is reading aloud the drill sentences directly following the charts.

Now, to return to the summary-chart:—the second line in Chart B presents no problem. It shows a

familiar transposition, sufficiently illustrated by the sentence which appears in "ordinary text." Words for practice are found in Group 14, (XIV). The third, fourth and fifth lines show three different vowel-sounds, found in *hand*, *lock*, and *saw*, which are all to be changed to the sound of *a* in *ah*. Words for drill are found in groups VI, IX, XII respectively. Then, as before, you read the drill-sentences which follow the charts.

In like manner we study the other transpositions on both charts doing more or less in the line of drill as judgment or fancy dictates. The starred characters denote the absolute essentials, which may be all that the amateur feels like studying; the professional will prefer to take advantage of every detail to improve his technique.

We are then ready for the fourth step, which is identifying all the different sounds that should be transposed in a role or selection which we wish to render. This may sound like quite a task, but it isn't, because as you jog along certain points fix themselves in your consciousness involuntarily, in other words, as one student remarked, "They sort of come to you if you play with them," so that as study proceeds you turn to key and word-chart less and less frequently.

We shall now suppose that we have studied both charts sufficiently and are ready for the fourth step. A little Irish anecdote will provide the necessary example of procedure although the changes are few.

Having induced the proper mental attitude as advised in the beginning of this chapter we read

THE ANECDOTE

(On Monday) "Jerry bye, whoy doan't ye minnd the laake in the roof?"

"Ach, Biddy Dear, how can oi minnd it whin it's raanin'? Dhat wud lit the whole shkoy into the attic!"

(On Tuesday) "Jerry lad, wud ye be afther minndin' dthat laake today?"

"Ach, Darlint, bliss the brougnt oyes of ye! Whoy should oi minnd it on a foine day loike dthis? Sure it's not raainin' now! Oi'm goin' fishin'."

By this time we are so familiar with transpositions that we know that oi, oi'm, shkoy, brougnt, oyes, foine and loike are incorrectly represented and that the diphthong *ai* should be used instead of *oi*. We know that the words *dthat* and *dthis* should be *ḍat* and *ḍis* with dentalized consonants, also that *it* and *not* each end with a "hissing t." We know that ye should be *jə* with an obscure vowel. We have learned that *laake*, *raainin'*, and *day* should contain the *ɛɪ* vowel, and that the words *when*, *mend* and *bless* are correctly represented by the changing of *eɪ* to *ɪ*. We find that the vowels in *lad*, *that*, and *not* should be changed to the "ah" sound (*ɑ:*) and contrariwise that the "ah" sound in *Darlint* should change to *æ*. We are aware that the lips should be held rather firmly and that the inflections should reveal some comical

ups and downs. That clears up the whole situation. One may now commit the anecdote to memory and relate it in appropriate dialect.

FUNDAMENTAL ELEMENTS IN DIALECT

IRISH ENGLISH

Summary Chart A

1. *Inflections.*

Rather sharp, abrupt and rapid, especially for the coarser type of speech. Sometimes beginning and ending on a high note (comical). Example. "AH, sure I'd nivver take HIM," (capitalized words representing high notes.

2. *Vocal Production.*

The lips have a rather prim or firm set for certain utterances, like a^{h} for I, $\text{a}^{\text{h}}\text{at}$ for what and the dentalized *th* sounds.

3. *Consonant Changes.* (I.P.A. to the left.)

1. θ^* Dentalized. End of tongue (pointing downward) resting on back of upper teeth, released explosively, without vibration. This is the unvoiced sound.
2. d^{h} This is the voiced sound, formed the same way, but with vibration added. Represented in ordinary text as dth. Example. "I don't thank ye for dthat." $\text{a}^{\text{h}} \text{do}^{\text{h}}\text{nt} \text{θa}^{\text{h}}\text{ŋk} \text{jə} \text{fə} \text{d}^{\text{h}}\text{at}||$

IRISH ENGLISH DIALECT
Summary Chart B

| 4. Vowel Changes | | | |
|------------------|-------------------|----------------------|------------|
| I.P.A. | Standard Eng. | Irish Eng. | Key |
| 1. aɪ̯#aɪ̯* | Light your pipe. | 'laɪ̯t jəɪ̯ 'paɪ̯p | { 41 20 |
| 2. ɔɪ̯#aɪ̯* | Boil it in oil. | 'baɪ̯l ɪt ɪn 'aɪ̯l | 19 |
| 3. æ#ɑɪ̯* | Hand me my hat. | 'hænd mɪ mɪ 'hɑɪ̯t | 4 |
| 4. ɒ#ɑɪ̯* | Lock the box. | 'lɑɪ̯k ðə 'bɔɪ̯ks | 4 |
| 5. ɔɪ̯#ɑɪ̯* | I saw a swan. | ə 'sə ə 'swɑɪ̯n | 4 |
| 6. ɑɪ̯#æ* | A dark park. | ə 'dæɪ̯k 'pɑɪ̯k | 2 |
| 7. iɪ̯#ɛɪ̯* | Leave the cheese. | 'leɪ̯v ðə 'tʃɛɪ̯z | 14 |
| 8. eɪ̯#ɛɪ̯* | Take the cake. | 'teɪ̯k ðə 'keɪ̯k | 14 |
| 9. oɪ̯#oɪ̯* | Float in a boat. | 'floɪ̯t ɪn ə 'boɪ̯t | 61 |
| 10. eɪ̯#ɪ̯* | Never send it. | 'nɪvəɪ̯ 'sɪnd ɪt | 20 |
| 11. ɜɪ̯#ɑɪ̯ | Learning. Nerves. | 'lɑɪ̯n nɪn 'nɑɪ̯vz | 34 |
| 12. u#ʌ | Put your foot in. | 'pʌt jəɪ̯ fʌt ɪn | 41 |
| 13. juɪ̯#juɪ̯ | You use it. | juɪ̯ juɪ̯z ət | 30 |
| 14. ʌ#ʊ | Rub the tub. | 'rʌb ðə tʊb | 30 |
| | | Ordinary Text | |
| | | (Loight yer poipe.) | |
| | | Bile it in ile. | |
| | | Hahnd me mi haht. | |
| | | Lahk the bahks. | |
| | | (Oi) sah a swahn. | |
| | | A darrk parrk. | |
| | | Lave the chaze. | |
| | | Taake the caake. | |
| | | Flo't in a bo't. | |
| | | Nivver sind it. | |
| | | Larnin'. Narves. | |
| | | Putt yer futt in. | |
| | | Yu use ut. | |
| | | Roob the toob. | |

3. m* Constricted by placing the lips very near together and blowing hard between them. Represented in ordinary text as pwh. Example. "Pwhat d'ye mane by dthat?"
mat djə mɛ:n baɪ ɖat||
4. r Always sounded plainly. Sometimes formed far forward and trilled, like the Scotch r, only rougher.
5. t Sometimes blurred by placing sides of tongue against upper teeth while tongue-tip hovers near gum-ridge forward without touching it, breath going over forcibly. Called the "hissing t."
6. s Often like sch. Example. Sleep#Schlape
(ʃlɛ:p)

SENTENCE DRILLS

IRISH ENGLISH DIALECT

Ordinary Text, with Appended Notations

Note. These paragraphs are numbered to correspond with the numbers in Summary Charts A and B. For example, paragraph 1 uses element 1 in each of the charts, paragraph 2 uses element 2 in both charts, and so on.

1. "Ouch! I thought I cut mi thumb wid this knife. Now thin, whaddaya say yer invited to:—a fight or a flight? Hm'. Yu luk more fit fer a riot or a shtrike. Oh, ahl right! Lie down there Fido, an' be quiet."

1. (Notation) Chart A, element 1 is θ. Words containing it: *thought, thumb*. Chart B, element 1 is ai̯#ai̯. Words containing it: *knife, invited, fight, flight, strike, riot, right, lie, Fido, quiet*. The main vowel in each of these words is changed to ai̯.

2. "There's 'ysters an' a line (loin) o' pork. Taake yer chice but don't spile the briled 'ysters by puttin' ile on them."

2. (Notation) Chart A, element 2 is ð. Words containing it: *the, there, that, them*. Chart B, element 2 is ɔi̯#ai̯. Words: *oysters, loin, choice, spoil, broiled, oil*. Leading vowel in each of these words is changed to ai̯.

3. "Annie, wrap up the flag an' pack it in the black bag. Now thin Patsy, what have yu in that sack? A *rabbit!* At a time like this! Whaddaya think o' that? Take aff that flappin' hat. Bring along the paddles an' the trap. Annie, where's the cat? Well, grab it and come along. We've got to get back to the shack."

3. (Notation) Chart A, element 3 is ʌ. Words: *what, whaddya, where's*. Chart B, element 3 is æ#ɑi̯. Words: *wrap, flag, pack, black, bag, Patsy, have, that, sack, rabbit, hat, paddles, trap, Annie, cat, grab, back, shack*. Leading vowels change to the sound of *a* in *ah*. (And don't forget to review sounds drilled upon in paragraph 1,—dentalized *th* in *then, this, think, that*.)

4. "What'll yu have fer yer brickfast? A saft-biled aig an' some good haht cahfee? Lit me roll yer chair onto the roog. Yis, I'll wahtch the aig; I don't ahfen lit it bile too lahnng."

4. (Notation) Chart A, element 4 is **ɪ** or **r**. Words: for, your, breakfast, roll, chair, rug. Chart B, element 4 is **ɒ#ɑɪ**. Words:—what, soft, hot, coffee, watch, long, often. (Don't forget in ALL these sentences that the pronoun I is changed to **ʌɪ**). No. 4 is the second vowel-element in Summary Chart B in which the main vowel sounds like *a* in *ah*.

5. "Yis, yer Honor, I sah the squah crah! under the strah wid my cahliflowers under her shahl. No sir, she was naht tahl, she was shart an' squatty. How far? Wil, about fahrty yards away. Mishtaken? Naht atahl! Indade I'd know me oan cahliflowers at sivinty yards aff."

5. (Notation) Chart A, element 5 is the hissing **t**. Words: not, at all, forty. Chart B, element 5 is **ɔɪ#ɑɪ**. Words: saw, squaw, crawl, straw, cauliflowers, shawl, tall, short, squatty, forty, all. (In the words far and yards, however, the *a* is sounded as in *at*.) This is the third element in Summary Chart B in which the main vowel sounds like *a* in *ah*.

6. "Larrence is the bye fer me! We drive in his car around the margin of the lake in the park. He loves to shpark in the park in the dark whin the shtars is shinin'."

6. (Notation) Chart A, element 6 is **s#ʃ**. Words: spark, stars. Chart B, element 6 is **ɑɪ#æ**. Words: Lawrence, margin, car, park, dark, spark, stars. The chart shows us that the leading vowel in all these words changes to **æ**. Ordinary text has no means of

indicating this change. (The first sound of *drive* is dentalized.)

7. "G'wan! Fade yersilf till yu fale sahtisfied, but doan't overate. It'll make yu drame. Sure I dramed I was atein' crame on mate an' shtring-banes."

7. (Notation) The chart shows that the main vowel used above is misleading, ("long a"). The vowel ε should be used in the words feed, feel, eat, dream, dreamed, eating, cream, meat, beans. The spelling *yu* is an attempt to represent the ordinary or "weak" form of *you*. It is written in phonetics $j\alpha$.

8. "Bake us some haht-cakes, Mamie, an' make a cup o' tay. It's grateful I'll be to yu. Yis, I'll take it wake, only haht. Och, no plate, thank yu. Hiloa, here's Davey! Yer late, Davey! Mamie was afraid yer cakes'd be cold."

8. (Notation) Here is the second element $e\tau i$ that changes to εi . Words: bake, cakes, Mamie, make, (tea) grateful, take (weak) plate, Davey, late, afraid. It will be noted that *tea* and *weak* belong to no. 7, so their vowel also changes to εi .

9. "We'll float in our boat o'er the roaming foam,
We're broke but we'll joke and we'll nivver go
home.

"Sure Home was nivver like this annyhow! It's grand to have a cute little boat o' yer oan."

9. (Notation) No. 26 in the Key calls attention to the fact that the vowel $o\tau \ddot{u}$, sometimes called long o, is really a diphthong composed of two sounds,— $o\tau$,

in which the lips are slightly rounded, and **u**, which is the sound of *oo* in *foot*, in which the lips are puckered into a circle. It is the former of these sounds alone that the Irishman uses in words like *float*, *boat*, *roaming*, *foam*, *broke*, *joke*, *home*, *own*. He *begins* to say **o+u**, but does not *finish* it.

10. "C'mere Hinryitta, lit me minnd yer driss. An' luk at the rid hid of yu,—naht a comb in it this blissed day! How could I sind yu to yer Aunt Jissie's lukkin' like that?"

10. (Notation) Chart B, element 10 is **e+I**. Words: Henrietta, let, mend, dress, red, head, blessed, send, Jessie. (If you remember also to change the words *comb*, *day*, and *that* according to rules formerly given and if you remember in *all* of the drill work to set your mouth primly and speak crisply your work will have a distinctly Irish flavor.)

We have now studied the starred or most essential elements of these Summary Charts. This is as far as the amateur need go, since elements 11 to 14 inclusive are apt to appear less frequently in discourse. One who is ambitious, however, to neglect no details, will use Key and Word Chart in drilling with these also. Only one illustrative sentence for each is given below.

11. "It's sartin that he's in arnest to larn; he's at it late an'arly." (See the *ear* series in Group XV, Word Chart.)

12. "Wud yu luk at what he tuk?" (See b. in

group V; but this rule can be applied to only 4 or 5 words in the group. Rare.)

13. "Yu can't ixpict to shpoon bi the light of the moon at brahd noon." (See section a, Group V.)

14. "Don't grumble now; gimme a jug an' a mug an' I'll fix yer rum punch." (See Group XIII.)

The student should note that *not all* rules in every dialect apply to all sorts of words in every group. Observation of good models should guide the ear in ascertaining which of the words should be changed. It is better to change too few of the words than too many. And the changed words should be thoroughly practiced so as to roll glibly off the tongue. Anything that sounds labored is not convincing.

CHAPTER III

SCOTCH ENGLISH

A cynic might say it is indicative of the shallowness of our times that popular vogues, founded upon the slightest semblance of fact, run like wildfire, not only through a community, but through an entire country. It is certainly true that people generalize from very few particular instances. An example of this is the modern flood of jokes on the alleged parsimony of the Scot. This topic has furnished many mirth-provoking anecdotes, but in any serious view of Scottish characteristics one can not only discount the wholesale application of the accusation of stinginess, but can find other traits which are quite as characteristic and even more diverting. There is, for instance, the ability to keenly observe and reason about details, preserving meanwhile the "poker face," but arriving at astonishingly shrewd conclusions. This is the trait which, carried to its logical fruition, has produced Scotland Yard.

The humor of the Scot, though homely, is subtle, as though he slyly tickled your ribs while gazing into your eyes with owl-like solemnity. His tones are rich with pondering, and unctuous with reflection.

FUNDAMENTAL ELEMENTS IN DIALECT

SCOTCH ENGLISH

*Summary Chart A*1. *Inflection.*

In general terms,—somewhat softer and thicker than Irish dialect, softer especially for elderly female parts. Sometimes a peculiar dip-and-rise for emphasis occurs at the close of an expression. Example: "You've done it noo!" Sliding upward on *noo*. English: "You've done it now." A downward slide on *now*.

2. *Vocal Production.*

For element no. 1 in the consonant-chart the tongue-tip is fluttering *near* the hard palate just behind the upper teeth to produce the "burr." It does not quite touch the gum-ridge. Sometimes this fluttering is very slight. "Stage Scotch" is apt to err in making the burr too obvious and prolonged.

Element 2, consonant chart, is a glottal stop, or quick catch of the glottis substituted for t, and sometimes for k.

Element 3 is a guttural formed between the soft palate and the back of the tongue. It is similar to the sound known as "clearing the throat." Element 4, tongue-tip up and far forward. Sometimes it is desirable to make the dialect "thicker" by dentalizing the l just a little. Element 5, true of any homely speech.

SCOTCH ENGLISH

*Summary Chart A*3. *Consonant Changes.*

| I.P.A. | Standard English | Scotch English | Ordinary Text | Key |
|---------------------|-------------------|-----------------------|----------------------|-----|
| 1. ɹʀ* | A red, red rose. | ə re-ɹd re-ɹd 'ro-ɹz | A rred rred rose. | 55 |
| 2. tʃʃ* | Little. Write me. | 'lɹʃ 'lɹɹʃ mɪ | Li(tt)le. Wri(t)e me | 57 |
| 3. —#x* | A bright light. | ə bɹɪxt 'lɪxt | A bricht licht. | 56 |
| 4. l#l | Well, well, well! | 'wi:l 'wi:l 'wi:l | Weel, weel, weel! | 23 |
| 5. ʋ#n | Coming and going. | 'kʌm ɪn n 'ɡo-ɹŋ | Comin' an' goin'. | 25 |
| 6. (final) f | Herself. Myself. | hɜr'se-ɹ mɪ'se-ɹ | Hersel'. Masel'. | — |

omitted

*Summary Chart B**Vowel Changes.*

| I.P.A. | Standard English | Scotch English | Ordinary Text | Key |
|-----------------|--|-------------------|-----------------|-----|
| 1. æ#a:* | A bad man. | ə 'bɑ:d 'mɑ:n | A bahd mahn. | 4 |
| 2. ɒ#a* | (Rare. Found mostly in words of the <i>ong</i> series and odd words like <i>six</i> .) | | | |
| | Long. Sixpence. | 'lɑp 'saks pɛns | Lang. Saxpince. | 3 |

3. **au#u:*** Proud. Down town. 'pru:d|| du:n |tu:n| 30
 4. **3i#ε:*** The early girl. d̥ɪ 'ɛɪr lɪ 'ɡɛɪrl|| 14
 5. **aɪ#æi*** A fine time. ə 'fæɪn |tæɪm|| { 20
 6. **i#i:*** (Rare. Found in accented syllables of certain words.)
 Minister. Opinion. 'mi:nɪs tər|| o-|pɪn jən|| Meenister. Opeenion. 12
 7. **ɔ:** (with l)* (In certain words of the *all* series the *l* is dropped, but the *a* (ɔ:)
 remains the same.)
 all, ball, call, wall ɔ:| bɔ:| kɔ:| wɔ:| a' ba' ca' wa'
 fall, hall, small fɔ:| hɔ:| smɔ:| fa' ha' sma' 5
 8.* Certain words are spelled in misleading fashion in the ordinary printed
 text of Scotch stories and songs. These are important because they occur
 rather frequently: child ('weɪn) wean; one ('jɪn) ane; love ('lu:) lo'e;
 pretty ('bɔɪ nɪ) bonnie; good ('ɡɪd) guid; auld lang syne (ɔ:ld lag 'saɪn)
 old long ago.
 9. The pronouns *I* and *my* are usually rendered *ah* and *ma* (a|| ma||) 4
 10. **a:#ɔ:** In a few words only.
 Sabbath psalms 'sɔ:tbəθ 'sɔ:ɪmz|| Sawbath psawms. 5

There are two vowel-sounds which are modified so subtly that it is difficult to catalog them with the other changed vowels in Summary Chart B. The Scotch *e-ĩ* (Key no. 1) and *o-ũ* (Key no. 26) are influenced by a slight raising of the tongue toward *i:* (Key no. 12) and *u:* (Key no. 30) respectively. This is less pronounced than the changes of these same vowels in Irish dialect.

3. *Consonant and Vowel Changes.* (See pages 32-33.)

It will interest the reader to note how certain vowel changes occur in some words and not in others containing the same vowel-sound. The tendency to change usually follows what is called in spelling a series, e.g.—the *ah* (ɑ:) sound changes to *aw* (ɔ:) in the *alm* series:—balm, calm, palm, psalm. The sound (ɜ:) as in *girl*, is found in at least five sets of series-words in correct English, but in Scottish dialect the (ɜ:) changes to (ɛ:) as in *there* in only three of these series sets, viz.,—*ear* as in *early*, *er* as in *term*, *ir* as in *firm*. In the other two sets,—*or* as in *word* and *ur* as in *turn* it changes to (ʌr) which is composed of nos. 41 and 56 in the Key.

SCOTCH ENGLISH DIALECT

Drill Sentences in Ordinary Text with Appended Notations

1. Aroond the rough and rugged rocks the rahged
rahscal rahn. Ah'll no gie mah hahnd tae a bahd mahn.

1. (Notation) Summary Chart A, element 1 is (**ɹ#r**), that is, the ordinary r changes to a trilled r, which is described under "Vocal Production" in the same chart. It is to be softly trilled in the words around, rough, rugged, rocks, ragged, rascal, ran. In Summary Chart B element 1 is (**æ#a:**). This same change occurs in Irish dialect, see Chapter II, Chart B. **æ** represents the sound of the vowel in *hat*; it changes to the sound **a**, (Key no. 3). This change occurs in the words ragged, rascal, ran, hand, bad, man.

2. Wri(t)e me a li(tt)le letter from the Heelamds (Highlands). Ah'll pu(t) on the ke(tt)le to make a ho(t) drink. Pour milk oot o' the bo(tt)le. Tha(t)'ll do.

2. (Notation) Chapter A, element 2 is the glottal stop or catch substituted for t when it lies between a vowel and a liquid consonant or sometimes between two vowels. Words:—write, little, kettle, bottle. Phrases:—put on, that'll do.

3. I(t)'s a braw bricht moonlicht nicht the nicht; yonder is Loch Lomond an' yon wee hamlet is Drum-tochty.

3. (Notation) Chart A, element 3 is **x**, which has already been described as a sound produced between the back of the tongue and the soft palate, similar to gargling or "clearing the throat." Many people use the sound **k** instead; this is not good dialect. (**!lox** is not the same as **!lok**).

4 and 5 are explained sufficiently under "Vocal

Production" in this chart. 4 is dentalized l. 5 is the use of n for ng.

6. The man of the house is spoken of by his wife as "Himsel'" and he often refers to his wife as "Hersel'." The pronouns yoursel' and mysel' or masel' are frequently used also.

Let us now consider the elements in Summary Chart B, beginning with the second, since the first was treated along with no. 1 in the former chart.

2. Gang awa wi' yer lang, strang mahn. Dinna be wrang-heeded, Tammas; ah'll no loan them a sax-pence. (Go away with your long strong man. Do not be wrong-headed, Thomas; I'll not lend them a six-pence.)

2. (Notation) Chapter B, element 2 is (ɒ#a), that is, the leading vowel in long, strong, wrong and six-pence changes to a sound somewhat resembling ah (ɑ:) but produced in the *front* of the mouth and nose. (a) (Key no. 3.) It is nearer to the sound (æ) Key no. 2 than to the ah (ɑ:) Key no. 4. The last sound in awa is (ɔ:) Key no. 5. Wi', of course, means with, and has the same vowel-sound.

3. Gang oot an' stroll aroond the groonds. This hoose has the bonniest groonds in a' the toon. Ah'm no prood; ah'm jist tellin' yi aboot it.

3. (Notation) Chart B, element 3 is ɑũ#u:, that is, the diphthong in out, around, grounds, house, proud, about, town changes to (u:) Key no. 30.

Look up *a'* and *bonnie* in this same summary chart, nos. 7 and 8 respectively.

4. "If ye're in earnest to learn," said ma granny softly, "i(t)'s certain 'at naebody'll be stern wi' ye. Be a guid bairn, an' ye'll hae ma pearl ear-rings for yer eighteenth birthday. Tut, noo, dinna whirl yer skirts i' that fashion; tha(t)'s no for a modest girl."

4. (Notation) Chart B, element 4 is ɜ:ʔɛɪ, that is, the sound of the leading vowel in the words *earnest*, *learn*, *certain*, *stern*, *pearl*, *whirl*, *skirts* and *girl* changes to the sound of the vowel in the word *there* (Key no. 14). The word *birthday*, however, for no reason that one can see, is usually pronounced with the leading vowel like the *u* in *but*, (Key no. 41). The word *bairn* also contains the (ɛɪ) sound. *Guid* is pronounced *gid*, as in *giddy*. If you consult the Word Chart, Group XV, you will find that (ɜ:) is found in 5 different series, but in only 3 of these do the Scottish words change the vowel-sound to (ɛɪ) and in the *ir* group only certain words change.

5. He thinks he has a fine time wi' a' his winin' an' dinin' an' flyin' high; but ah dinna ca' that a fine time; ah think i(t)'s next door tae a life o' crime.

5. (Notation) Chapter B, element 5 is aɪʔæɪ, that is, the leading vowel in *fine*, *time*, *wining*, *dining*, *flying*, *high*, *life*, *crime* changes to a diphthong composed of nos. 2 and 20 in the Key. The abbreviations *a'* and *ca'* have the same vowel-sound as the words they represent,—all and call. The glottal catch is represented as usual,—(t).

6. "I(t)'s fair peetifu' (pitiful) to see hoo freevo-lous you weemen are," said Malcolm. "Wha(t) d'ye think can be the opeenion o' the meenister concernin' yer follies?"

6. (Notation) Chart B, element 6 is (ɪ#iɪ), that is, the leading vowel in pitiful, frivolous, women, opinion and minister changes to the sound of *e* in eat (Key no. 12). The second vowel in *concerning* changes to (ɛɪ) as in no. 4 above.

7. I(t)'s dreary aroond the ha' when the leaves a' fa' frae the trees. Aye, the groonds are sma' since hawf the land's been sold. I(t)'s blithe an' bonnie i' the springtime when the sun is on the wa', but ah must ca' it dreary the noo.

7. (Notation) Chart B, element 7 is (ɔɪ) followed by l; the double l is dropped but the sound of the vowel remains the same (Key no. 5). Hawf means half. *The noo* simply means *now*.

8 and 9. Ah lo'e ma ain bonnie weans; ilka ane is dear tae a mither's hairt. Ah havna seen my ain dear mither since auld lang syne.

8 and 9. (Notation) These sentences contain the words most frequently mispronounced because most of them are used in songs. Look up the symbols in Chart and Key carefully. Do *not* pronounce the word lo'e (love) as if it were *low*, nor the word auld as if it were *owld*. Do not pronounce the words weans and ane the way they are spelled; find correct pronunciation in chart. The word syne begins with

an *s*, not a *z* sound. Ain, meaning own, is pronounced as it is spelled,—(e-ɪn). Ilka means each.

10. We'll a' sing psawlms on the Sawbath. The watter's unco cawlm the day, is it no'?

10. (Notation) Chart B, element 10 is (a:#ɔ:), that is, the leading vowel in psalms, Sabbath and calm takes the sound of *a* in *all*, (Key no. 5). Unco means very.

ANECDOTES FOR STUDY

The following anecdote illustrates a phase of character which is not peculiar to the Scotch but to elderlly "plain folk" of every land.

CHANGE YOUR SUIT

(Part I,—In a strange village.)

Daughter. "Feyther, ye dinna show yer wurth i' thae auld claes, (in those old clothes). This is a mighty gran' hotel in a strange toon. Pi(t) on yer best suit, mon, an' dae credit to the fahmily."

Father. "Hoo(t), lassie, ah'll dae naething o' the sorrt. Why should ah wearr ma gid claes? NAE-BODY KENS ME HERE."

(Part II,—In the Home town.)

Daughter. "Weel Feyther, there's freends comin' the nicht. Wull ye pi(t) on yer best suit an' appear like a gentleman?"

Father. "Havers, lassie, 'deed ah'll no pit on luggs. A'BODY KENS ME HERE." (Nonsense, Girl, indeed I'll not put on airs. Everybody knows me here.)

SAME ANECDOTE IN BROAD TRANSCRIPTION

ˈdɔː tə|| ˈfeɪ̃ dər| jə ˈdɪ nə ˈʃoʊ̃ jər ˈwærθ ɪ deɪ̃
 ɔːld ˈkleɪ̃z|| dɪs ɪz ə ˈmɪxtɪ ˈɡrən həˈtel ɪn ə ˈstreɪ̃ndʒ
 ˈtuːn|| pɪ? ɒn jər beɪ̃st ˈʃjuːt mæn ən deɪ̃ ˈkreɪ̃dɪt
 tə dɔː ˈfaː mɪ lɪ ||

ˈfaː dɔː|| huː? ˈla sɪ| aːl deɪ̃ ˈneɪ̃ θɪŋ ə dɔː ˈsɔrt||
 ˈʌæɪ ʃʊd ə ˈwɛːr mæ ɡɪd ˈkleɪ̃z|| ˈneɪ̃ bʌ dɪ ˈkeɪ̃nz
 mɪ ˈhiːr||

ˈdɔː tə|| wɪːl ˈfeɪ̃ dɔː| dərz ˈfriːndz ˈkʌ mɪn dɔː
 ˈnɪxt|| wʌl jə pɪ? ɒn jər beɪ̃st ˈʃjuːt ən ə ˈpiːr
 læɪk ə ˈdʒeɪ̃n tɪ mæn||

ˈfaː dɔː|| ˈheɪ̃ vɔrz ˈla sɪ| dɪːd əl ˈnoʊ̃ pɪt ɒn
 ˈlægz|| ˈɔː bʌ dɪ ˈkeɪ̃nz mɪ ˈhiːr||

A SHAVE GRATIS

(DEMONSTRATING THE USE OF PUNCTUATION
 AND EMPHASIS)

Sandy kept a barber-shop, but sold “a wee drap
 o’ dew” in the back room. He put out a sign reading

What do you think
 If you buy my drink
 I’ll shave you for naething.

“The Boys” gathered round and discussed it.

“Mahn, is it your opeenion ’at Sandy’s clean
 daft? Wad he reely gie ye a shave for the price o’ a
 drink?”

“Cair(t)ainly,—i(t)’s jist an advairtisement. The
 law wad mak him dae as the sign says. Come awa’
 ben an’ see.”

So after paying for the drinks they put it up to

Sandy, who opined,—“Sall, i(t)’s a fearsome thocht
'at ye've reachit mahn's estate an' canna read the
Keeng's English correctly. Ah'll read it fer ye.
Wha(t)! Do ye think if ye buy ma drink ah'll *shave*
ye fer *naething*?”

Analysis

In preparing to tell this anecdote effectively you should refer to the chart, point by point.

1. Glance at the last sentence in the prefatory paragraph,—“His tones are rich with pondering and unctuous with reflection.”

2. Now the mechanics:—read elements 1, 2, and 3 under Vocal Production. (Read the others also if you wish, but later. Get the strong points first.)

Element 1.—The burr. Underline every *r* that is followed by a vowel and practice as directed.

Element 2.—The glottal stop. The few words in which it occurs are indicated by parentheses around the *t* (t).

Element 3.—The guttural. In the word *thocht* (thought) only.

In Summary Chart B, element 1, the vowel in the words Sandy, man, daft, canna, and Sall (an exclamation) changes to a sound like *ah*. Element 4: certainly, advertisement. Element 6: opinion. Element 7: awa (sound of *aw* in law). Element 9: I and my. Do and nothing: (l'de-ɪ̃ and l'ne-ɪ̃ θɪŋ). In “dae” the vowel is very short in duration.

This is about all the preparation you need. If you *do* but do *not* *overdo* the “burr” your story should go over with snap and finish.

CHAPTER IV

COCKNEY ENGLISH

Most of the dialects that we study introduce us to "Life among the lowly." Particularly is this true of the Cockney dialect which is spoken by the denizens of a certain section in London. This section was traditionally supposed to be an area whose inhabitants were all within earshot of historic "Bowe Bells." One can realize that during the flight of years the dialect has spread somewhat, owing to travel and intercourse, but there still remains a strong flavor of it in the vicinity of its native habitat.

For stage purposes, one thinks of Cockney as the suave, properly humble utterance of the well-trained servant—the butler, the valet, the maid. An appreciation of this mental attitude on the part of the student will influence the cadence in which the dialect is uttered.

FUNDAMENTAL ELEMENTS IN DIALECT

COCKNEY ENGLISH

Summary Chart

1. *Inflections.*

In all dialects the inflection-tune has to be learned by listening to the speech of "models." About the only general descriptive phrase one can use in con-

nection with Cockney inflection is "up-and-down" or curving gently quite a bit.

Example: "Oh NO sir, not ME sir!" (Capitals indicate high points.)

2. *Vocal Production.*

The aspirate is, of course, the most prominent feature of the Cockney form of speech. The initial sound *h* is habitually (though not invariably) omitted where it belongs, and inserted before words beginning with vowels where it does not belong. In numbers 1 and 2 of the chart *dr* indicates *dropped*, and *pr* indicates *prefixed*.

3. *Consonant and Vowel Changes.* (See page 44.)

COCKNEY ENGLISH DIALECT

Drill Sentences

1. 'Ave you 'ea'd 'ow 'appy h-our 'ome is? 'Arriet coles h-it just 'eavenly."

1. (Notation) Chart A, element 1 is the dropped aspirate. In order to give this the proper flavor it is not sufficient merely to drop the *h* in every instance. One must curve the inflection up and down and twist three vowels as the chart indicates. The leading vowel in happy becomes (e_τ); that in home becomes (a_ŭ); that in calls becomes (o_τŭ). There is no *r* sound in heard; it becomes (ɜ_ɪd).

2. Neow, h-I didn't see the h-eccident h-itsulf, but

Summary Chart

3. Consonant and Vowel Changes.

| I.P.A. | Standard Eng. | Cockney Eng. | Ordinary Text. | Key |
|-------------|--|----------------------|--------------------|-----|
| 1. h#(dr)* | Hand me my hat. | 'e-nd mɪ mɪ 'e-ɾ | 'and me me 'at. | — |
| 2. h#(pr)* | Ida enters. | 'hɔɪ də 'he-ɾn tɛz | Hoida henters. | — |
| 3. e-ɪ#ai* | Lady with baby. | 'laɪ dɪ wɪd 'baɪ bɪ | Lidy with biby. | 19 |
| 4. ai#ɔɪ* | Nice violets | 'nɔɪs 'vɔɪ lɪtɪz | Noice voylets. | 28 |
| 5. o-ʊ#ɑʊ* | I won't go | 'haɪ 'wɔʊnt 'ɡɔʊ | h-I wown't gow. | 29 |
| 6. æ#e-ɾ* | Cab, Madam? | 'ke-ɪb 'me-ɾ dɛm | Ceb, Medem? | 13 |
| 7. ɔɪ#o-ɾ | You ought to talk. | 'ju: 'o-ʊt tɔ 'tɔ-ʊk | You ote to toke. | 61 |
| 8. ɑʊ#ɑɪ | A flowered gown. | ə 'flɔ:ɪd 'ɡɔ:ɪn | A flahed gahn | 4 |
| 9. ʌ#æ | Mud-puddle | 'mæd 'pæd l | Mad-paddl | 2 |
| 10. ɑɪ#ɔɪ | Charlie can't go | 'tʃɔ: lɪ kɔ:nt 'ɡɔʊ | Chawly cawn't gow. | 5 |
| 11. e-ɾ#ʌ | Help yourself | 'ʌlp jɔ 'sɔlf | 'ulp yesulf | 41 |
| 12. ɪ final | Dropped before a consonant or a pause as in the International Phonetic speech-pattern. Example: 1. Mother sings. mæ dɔ singz 2. A bright star. ə brɔɪt stɑ: | | | |

Note. This change is much less noticeable when æ is preceded by the dropped aspirate. Example: *having had* may be either 'æv ɪŋ 'æd or 'e-ɪv ɪŋ 'e-ɪd

h-I did see the h-embulance pick 'er h-up. h-It mide me h-almowst h-ill ma'am h-it did for a fect. h-It 'as h-upset me somethink h-awful.

2. (Notation) Chart A, element 2 is the prefixed aspirate. It should be used without apparent effort so that utterance flows along smoothly. In this instance it has been prefixed to practically every word that begins with a vowel, although fewer aspirates should be used if your effect is not smooth. Words: I, accident, itself, ambulance, up, almost, ill, it, upset, awful.

3. Wot is it, medam? 'Ave h-i seen a lidy with a biby pahs this wy? Blime it, -h-I kime 'ere to get *awy* from lidies an' bibies! h-It gives me a pine to h-even think o' bibies, mile or femile. h-I've been a slive to bibies thet kep' me awike 'ahf the noight, h-I 'ave.

3. (Notation) Chart A, element 3. The leading vowel in the following words changes to the sound of *i* in *mine*, (Key 19). Words: lady, baby, ladies, babies, way, blame, came, away, pain, male, female, slave, awake. For further practice change words in Group I of the word-chart, giving them the vowel-sound of words in Group III.

4. Tike a boite, choild; h-it's foine cike, but down't h-eat too mach. H-It moight give you the noight-mare.

4. (Notation) Chapter A, element 4. The leading vowel in the following words changes to the sound of *oy* in *boy*. Open your mouth well for the diphthong or

it may resemble the Irish (Aĭ) (Key, 28). For words *take* and *cake*, see no. 3 above. Note prefixed *h* on *it's* and *eat*.

5. *h-I sy, down't powke me h-in the ribs! Down't you know my bownes is h-aikin' from the cowld I 'ave? H-it's now jowke to be sowked in the rine with the wind blowin' h-under yer cowt.*

5. (Notation) Chart A, element 5. The vowel in the following words changes to the diphthong *ow* as in *cow*, (Key, 29). Words: *don't*, *poke*, *know*, *bones*, *cold*, *no*, *joke*, *soaked*, *blowing*, *coat*.

6. *Keb, Medam? Keb? Yes Medam, let me 'elp you h-in.*

Ow down't greb me sow, Kebby! H-I'm not in the 'ebbit o' bein grebbd by the harm. Down't mention it; h-I know (now) you didn't mean no 'arm. There now; put mi bleck beg besoid e mi, not h-under the seat.

6. (Notation) Chart A, element 6. Leading vowel changes to the sound of *e* in *hen* (Key 13). Words: *cab*, *madam*, *grab*, *Cabby*, *habit*, *grabbed*, *black*, *bag*.

7. *Let us woke and toke h-under the toll trees on the lone.*

7. (I.P.A.) le-t ʌs 'woɾk n 'toɾk ʌn də ðə
'toɾl 'tɹi:z ɒn də 'loɾn

8. *She rode downtown in a flowered gown.*

8. (I.P.A.) ʃɪ 'ɹaʊd 'da:n 'ta:n ɪn ə 'flaɪd
'ga:n

9. *Your little son ran right into a mud-puddle.*

9. (I.P.A.) jɔ: htl 'sæn ɪe-n 'ɪɔɪt h-in tu ðə
'mæd 'pæd l

10. I can't take it as a lark, Charlie.

10. (I.P.A.) haɪ 'kaɪnt taɪk h-ɪt əz ə 'lɜ:k
'tʃɔ: lɪ

11. It's not pleasant; I think it's dreadful myself.

11. (I.P.A.) h-ɪts nɒt 'plə zənt| haɪ θɪŋk h-ɪts
'dɪʌd fəl mɪ 'sɔlf

12. Here you are, my lad! We'll not go far before
we stop and park the car.

12. (I.P.A.) ɪə jʊ 'ha: mɪ 'leɪd|| wɪl nɒt ɡəʊ
'fɔ: bɪ fɔ: wɪ 'stɒp n 'pɑ:k ðə 'kɔ:

(Notation) Drop every r.

“VIGNETTE” FOR PRACTICE

(THE BUTLER SPEAKS)

“DID you ring, SIR?” (Capitals represent high notes in voice.) Yes sir, I h-ordered the flahrs and gyve the h-address you wrowte on the cawd, sir. Yes sir, the florist said the flahrs 'd be delivered tonoight before dinner-toime.

Now sir, your brether didn't cole—but a young lidy tiliphowned sir. Now sir, she wouldn't give 'er nime; said she'd cole agine.

Messages? Well yes sir: the 'ouse-mide towld me that your h-aunt Mrs. Meridew stopped at the door in a taxi. She said as 'ow 'er 'orse 'ad won in the Darby, sir, and as yaw're 'er fivorite nevvew she my do somethink 'an'some for you. Ow now sir, she didn't h-intimite wot h-it moight be.

Yes sir, your cigaws kime; your fivorite brend;
h-in the smole closet in the lib'ry, sir.

h-Anythink h-else sir? Now sir—? thenk you sir."

(Notation) The first thing to do in preparing this selection is to call to mind the up-and-down inflection suggested in Summary Chart A and after the first sentence in the "vignette." The next is to eliminate every *r* that can be dropped. The other changes are crudely, but perhaps sufficiently indicated by the spelling. The careful student will refer to the summary-chart frequently.

CHAPTER V

BRITISH ENGLISH

When we assay the study of British English we take a sudden flight from "life among the lowly" mentioned in the preceding chapter to life among the gentry. We may even, indeed, so far as stageland is concerned, find ourselves hobnobbing with nobility, and with royalty itself. To ascend to these heights, however, a great deal of experience is required, as well as a great deal of study and practice. For this is one of the subtlest of dialects, and many-shaded. In the Summary-Chart which follows these shades cannot all be portrayed, but certain idiosyncracies can be definitely suggested. An actress has said that the proper mental attitude in which to approach high-class British speech is the "lorgnette frame of mind." In this the clever student will find a hint that the actor or actress who succeeds in acquiring a British accent is on the director's list of available players for smart society roles.

A great deal can be learned about this form of spoken English by listening to the best "models" on the radio. When you hear an older scholar like an archbishop, a dean, a civic official, you note that his speech differs very little from the speech-pattern which has been taught in this country by the late Prof. Tilly of Columbia University and by him associated with the study of international phonetics.

When, however, you listen to the utterance of younger Britons, including that of certain popular players, you become conscious of more deviations from this pattern, and the younger the actor, as a rule, the more frequent are the deviations. I have sat many times in the front orchestra row of the theatre watching the *lips* of the players. I assure my readers that the items recorded on the Summary-Chart are the results of many carefully-compared observations. Two examples of this may be mentioned which seem to have escaped the notice of some American players who portray English characters with an otherwise acceptable British accent. One is the lip-laziness noted in Chart A in connection with the habit of neglecting to finish the diphthong $o\tau\check{u}$ (equivalent of *o* in *so*). This lip-apathy also results in failure to finish properly the diphthong $a\upsilon$ (equivalent of *ow* in *cow*). The second point is the failure to perceive the nature of the first element in the diphthong which the English use instead of $o\tau\check{u}$. Imitators are apt to render it $e\tau\check{u}$ (See Key 13 and 41) whereas my analysis shows it to be $3\check{u}$ or $3\mathfrak{a}$ or in some cases simply $3\colon$ (See Key 49 and 41, 49 and 6 and 49 alone).

FUNDAMENTAL ELEMENTS IN DIALECT

BRITISH ENGLISH

Summary Chart A

1. *Inflections.*

In general it may be said that there is more up-and-down in modern British speech than in plain

American speech. Example: "Are you going to the theater?" English ARE . . . theaTER? (This is a crude attempt to indicate the high points by the use of capital letters.)

2. *Vocal Production.*

A good basis for this modern British English is the standard speech pattern associated with international phonetics, which is based, according to the lexicographer Daniel Jones, upon a pattern of utterance prevailing among certain South British people. Modern British speech, however, has an increasing tendency toward departures from the international pattern. One is a lip-laziness in the finishing, or rather *not* finishing the diphthong oɪ̯. (See no. 1 under topic VOWEL CHANGES in this chart.) Another, noted in the speech of Young British actors, is an approach toward the Cockney in using *ah* instead of *ow*. (Vowel Changes, no. 10.)

3. *Consonants.*

The consonants are practically the same as our own except for the absence of the inversion (r) before a consonant or a pause. The sound *l* is formed far forward on the upper gum-ridge; the *r*, when sounded at all (before a vowel) is also formed far forward.

4. *Vowel Changes.* (See page 52.)

5. *Special Features.*

Certain isolated words or small groups of words appear to follow no general custom or rule. Examples:

Summary Chart B

4. Vowel Changes.

| I.P.A. | Standard Eng. | British Eng. | Ordinary Text. | Key |
|------------------------------------|---|---------------------------|----------------------|-------------|
| 1. o-ʊ#3ǎ* | I suppose so. | æɪ sə 'p3ǎz s3ǎ | I suppose so. | 49 |
| or 3:* | I'm going to. | æɪm 'g3:ɪŋ tu | I'm guhing to. | {50a 49} |
| 2. a: pre- ferred to æ or a* | | | | |
| 3. æ#e-* | Fancy! How ghastly! | 'fa: n sɪ ha: 'gɑ: st lɪ | Fahncy! How gahstly! | 4 |
| 4. | An attractive back. | ən e 'tɹe- k tɪv be- k | An attractive beck. | 13 |
| | (In certain words wherein r follows the sound i) | | | |
| { i or i: #j3: i* } | Dear me! | dʒ3: mi: | Dyeh me! | 46 |
| 5. ɔ: #o-ʊ | Here we are! | hɜ: wi a: | Hyehe we ah! | 49 |
| 6. | Paul will talk. | 'po- ʊl wɪl 'to- ʊk | Pohl will tohk. | 26 |
| | (In certain words only, containing elements od, og, os) | | | |
| o#ɑ | My dog's gone. | mæɪ 'dɔg z gən | My dahg's gahn. | 4 |
| 7. | (In certain other words o is retained and broadened) | | | |
| o | lot, top, box etc. | 'lɒt 'tɒp 'bɒks | lawt, tawp, bawx. | {27 2} |
| 8. aɪ#æɪ | High life. | 'hæɪ 'læɪf | Haigh laife | 20 |
| 9. ʌ#a | I love my club. | æɪ 'lʌv mæɪ 'klʌb | I lav mai klab. | 3 |
| 10. ɑʊ#æə or aə | A town house. | ə 'tæən 'həʊs | A tan hahs. | 50a |
| 11. e-#ɪ | telephone, very. | 'tɪl ɪ f3: n 'vi ɪ | Tiliphone, virry | 20 |

your (jɔ:) there (ðɜ:) were (wɛ:) twelve (tʷwɔlv)
 Will (wɔl) stood (stʊ:d) really (rɪɜ:lɪ) cruelty
 (kɪɜ e-l tɪ) poetry (pɔɪ tɪ) retired (ɪtɑ:d) wearied
 (wɛɪɪd) been (bi:n) either (aɪðə) neither (nəɪðə)
 again (ə'geɪn) against (ə'geɪnst).

6. Contractions.

D'you (for *do you*) 've you (for *have you*) secret'ry, lib'ry, diction'ry, extraord'n'ry, etc.

Note. The student is here reminded that the last part of Chapter I comments upon the fact that each individual speaker reveals certain modifications of the general type. That is to say, probably no one of the British English speakers to whom you listen will reveal every peculiarity recorded in the chart. Others may possibly give utterance to some peculiarity which is not recorded. The author merely asserts that in studying the speech of many individuals of the better class of English people she has repeatedly observed examples of the idiosyncrasies herein set down.

It is not advisable to submit in this chapter a set of Drill Sentences in ordinary text as is done with the other types of dialectal speech. The crudities of ordinary text would misrepresent the subtleties of this dialect. The best plan for drill is to work with the word-chart and key in connection with the Summary-Chart, as explained in Chapter II.

Take, for instance, the first element in the summary-chart. It indicates changes in the vowel *o* as in

go. Find that vowel in the Word Chart, Group IV. Pronounce at least some of the words with the changed vowel. Make little phrases or sentences containing some, as—A toad in the road, What a joke, Don't croak, In the old coal-hole, Open and close the door, I wrote you a note, How it snows and blows! etc. etc.

For practice in the second element find groups VII and VIII in the Word Chart. Give the *ah* sound to all words in both groups. See how many similar words you can find in each series which are not listed there, e.g.—in the *af* series—rafter, craft, crafty, draft, laughter, photograph, phonograph, telegraph, etc. In the *as* series—brass, casket, classical, elastic, flask, nasty, mask. Make little phrases and sentences containing these and pronounce them in the British manner, for example—Rather crafty, What! Pardon me for laughing at your old photograph, and so on. Look for these sets of words in selections or roles which call for British accent. A sample of this sort of practice is given below.

VIGNETTE

(IN A BOUDOIR)

Scene, a boudoir. Characters: Countess A, in her late thirties. Lady B, her niece, a bride scarcely out of her teens.

A (speaks) "My Dear, are you going to that dull, tiresome affair at the Embassy tomorrow?"

B. "You flatter me, Duckie! How could a raw inexperienced schoolgirl like myself consider any func-

tion in the diplomatic world either dull or tiresome? It's against nature! After I've travelled over three continents, laughed and danced and flirted with men in robes, coronets and decorations, as has been your lot, I may begin to find functions boresome, but at present I'm thrilled to the very tips of my fingers to be the wife of a diplomat and be a part of all this brilliant, glittering show."

A. "It is glittering, my Love, but not brilliant, as I see life. D'you know, although I'm not yet really middle-aged, I already feel like a detached spirit hovering over the scene, and judging matters with an extraordinary clarity of vision."

The student first reads through the entire selection to find what differences should be noted between customary American and the I.P.A. pattern. (1) Cross out every *r* that precedes a consonant sound or a pause, as, thirties, are, tiresome, affair, flatter, schoolgirl, consider, etc. (2) Note all words containing the sound of *o* in *not* (Chart no. 7) and mentally broaden it a trifle—lot, not, continents, coronets, etc. (3) Meticulously pronounce the endings of the following words like the sound of *i* in *pin* (Key, 20) Duckie, scarcely, very, already, clarity, etc.

Then attack modern British idiosyncracies. (1) Mark or list every word containing the vowel *o-ŭ*—going, over, robes, show, although, etc. This is no. 1 in the Summary Chart, which shows how this vowel should be changed. (2) Look at the next

starred vowel in the Summary Chart, no. 2. List or mark words containing these sounds: after, laughter, danced, part, etc. (3) Find words containing the next starred vowel, no. 3: that, flatter, diplomatic, travelled, detached, matter, clarity. (4) Under no. 4 you will find *dear* and *inexperienced*, under no. 8 you find I, I've, I'm, life and wife. (5) Under Special Features you come across really, your, been, either, against, tiresome, extraordinary, glit'tring, under contractions—D'you. These when changed give a distinctly British flavor to the piece.

After practicing these lists of words and allied sets from the Word Chart so that they roll glibly off your tongue, reread the suggestions under Inflection and Vocal Production, assume the "lorgnette frame of mind" mentioned at the beginning of the chapter, and you are ready to commit the selection to memory. If the lorgnette manner will not come at first call, probably you can inspire it by listening to a radio-sketch or a play.

No diligent or enthusiastic student will conceive the idea that the process just mentioned is lengthy or involved. One proceeds quite rapidly with it after becoming familiar with the idea that the same sound wears, as it were, different raiment in different words, e.g., over, show, though, beau. The vowel involved, though clad in four different vestments for the eye, has the same sound to the ear. After a certain amount of practice listing becomes unnecessary, the ear detecting involuntarily those vowel sounds which should be changed.

CHAPTER VI

AMERICAN NEGRO ENGLISH

Most Americans realize that the charting of all the negro dialects current in the southern part of the United States would be a very comprehensive and difficult task. The Virginia variety has been used as a nucleus here because a good deal of it can usually be heard on the radio. Even in different parts of Virginia the type varies, but the directions given in the following Summary Charts are designed to indicate a speech-pattern sufficiently inclusive to be a good basis for negro dialect work in general. The observing student can modify it by listening to and recording the peculiarities of good "models."

The general characteristics of the southern negro which affect his speech are well-known. One physical fact to be noted is the actual quality and quantity of the tissues composing his organs of speech. Another is the lax, shambling attitude which converts vowels into diphthongs, diphthongs into triphthongs, and consonants into blurred sounds which are difficult to represent by symbols. As to mental qualities, his bland childlike attitude is outstanding. His gayety and seriousness are both childlike. He is easily, but not often boisterously amused, easily but not deeply depressed for the moment. Being childlike, he indulges in considerable repetition: he talks a good deal in drawling, rambling fashion without coming to

the point. In imitating his speech for humorous work one should adopt this guileless, complacent and slipshod mental attitude.

FUNDAMENTAL ELEMENTS IN DIALECT

NEGRO ENGLISH

Summary Chart A

1. *Inflection.*

1. The Drawl.* It is difficult to formulate an accurate description of the negro drawl. It is just a lazy utterance, which sometimes stretches one syllable into two, as ¹hɪ jəm for him, and usually merely indicates consonants instead of uttering them clearly.

2. Crooning.* When reciting or singing in a dreamy tone, a favorite trick of voice is to slide away up on the end of the last word. Examples: Mammy's lil bo-Y. LULLA- lulla-lulla-lulla-by-E.

2. *Vocal Production.*

1. Sounds are produced in the middle or back of the mouth, as a rule, rather than forward. Protruding one's lips sometimes aids in imitating sounds formed by the thicker lips of the negro.

3. *Consonant Changes.*

1. There is practically no final *r* (ɹ)* and rarely even a medial *r* in negro speech, even when the latter precedes a vowel. Examples: glory (¹glɹ ɹ) marriage (¹mæ ɹdʒ)

2. In all folk-speech ng (ŋ) is apt to be replaced by n (n). Example:* coming (¹kɹ mɪn)

3. **θ** (final) changes to *f*. Examples: south (**sæʊf**) mouth (**mɔʊf**) breath (**breʔf**) nothing (**ˈnʌ fɪn**)

4. In the "deep south" the word *the* changes to a slightly dentalized sound resembling *de*, (**ðə**). It is usually so written in "ordinary text." This happens to many familiar little words like *these*, *those*, *them*, *there*, etc.

5. Nearly all consonants in southern speech are softened considerably. This makes it difficult to "put across" in a large audience-room. Amateurs are advised to use it in smaller halls.

1. *Vowel Changes*. (See page 60.)

6. **e-ɪ** has a tendency toward (**i:**) not quite strong enough to be called a change. Smile and keep your lips near together while you say *May*, *day*, *trade*; then say naturally *me*, *Dee*, *treed*; the vowel should be somewhere between the two.

7. **o-ʊ** has a tendency toward (**u:**) not quite strong enough to be called a change. Try an exercise similar to that given in no. 6 with *flow*, *blow*, *know*, and *flew*, *blew*, *knew*.

8. Certain isolated words or groups of words follow no general custom. Examples: can't (**kje-ɪnt**) head (**he-ɪd**) appear (**əp'jɜ**) here (**hɜ** or **hja**) girl (**ˈgæl** or **ge-ɪ**) just (**de-ɪs**) little (**lɪ l**) with (**ˈwɪf**) oysters (**ˈɔɪst jɜz**) trouble (**ˈtrɛbl**) never (**ˈne-ɪ bə**) any, many, penny, Jenny (**ˈɪ nɪ** | **ˈmɪ nɪ** | **ˈpɪ nɪ** | **ˈdʒɪ nɪ**) going (**ɡwã**) usually written *gwine*, which conveys a wrong idea; the *n* is combined with the *ah* sound and nasalized, resembling the French *en*.

Summary Chart B

| 1. Vowel Changes. | Standard Eng. | Negro | Ordinary Text | Key |
|-------------------|--|------------------|------------------|----------------------|
| I.P.A. | | | | |
| 1. æ#e-ĩǎ* | Land sakes, Mandy. | le-ĩǎnd 'se-ĩks | 'me-ĩǎn dɪ | Laend-sakes, Maendy. |
| 2. aĩ#e-ĩ* | Life and Light. | 'le-ĩf n 'le-ĩt | | Lafe 'n late. |
| 4. aĩ#a;* | Time to ride. | 'tɑ:ĩm tə 'rɑ:ĩd | | Tahm to rahd. |
| | Changes 2 and 4 appear to depend partly upon locality, partly upon the series-nucleus used, e.g., the words containing the following series: ite, ife, ipe, ight, seem to lend themselves to the former change; those containing ide, ike, ime and ine seem to favor the latter change. This is not a hard-and-fast rule, however. | | | |
| 3. aũ#æũ | Down town. | 'dæũn 'tæũn | | Daown taown. |
| aũ#o-ũ | Mouth. About. | 'mɔ:ũf ə 'bɔ:ũt | | Mofe. abote. |
| | The second change seems to occur in connection with <i>out</i> or <i>outh</i> , the first change with other <i>ow</i> and <i>ou</i> combinations. | | | |
| 4. ɔǎ#o-ũ* | More. Floor. Door. | mɔ:ũ flo:ũ dɔ:ũ | Mo' Flo' Do' | 26 |
| | Sure. Poor. Your. | ʃo:ũ po:ũ jo:ũ | Sho' Po' Yo' | |
| | Several words, usually spelled with o, oo, u or ou followed by an <i>r</i> change the vowel as noted above. The word <i>boy</i> , though not so spelled, is included in this list. | | | |
| 5. a;#ɔ: | Your Ma and Pa. | jo: 'mɔ: n 'pɔ: | Yo' Maw an' Paw. | 5 |

9. Certain words are changed by substitutions, omissions, etc. as an indolent, and more or less ignorant person would change them. Examples: telephone ¹(telΛm fo-ŭm) personable (¹pΛ sə nə bl) expects (spe-ks) satisfied (¹sæ sə fa:d) etc.

SENTENCE DRILLS

1. Ah thought ah seed yo in de paesture laes' nate, walkin' in de caow-paeth. Ah wan' ed t' aesk yo to come t' de bawn-daence. Ah hollahed, but yo di'n' appyeah to hyeah me. Lawdy, we hed de mos'es fun! Had a baend an' evathing! Ah mos' laeff mase'f to deff.

1. (Notation) The words which change according to no. 1 in Summary Chart B are pasture, last, path, ask, dance, band, laugh. Ah, of course, stands for I. Appear and here come under no. 8. Di'n' represents didn't. Yo is merely written that way from habit or association; every natural speaker says (jυ) or (jə).

2. Yassuh Mista Gawge, yo got a raight naice place hyeh. Ah laiike it raight much. Evathing abote it looks reg'la, nuffin shoddy. Hyuh-Hyuh!! Ah hadda laeff abote Mista Aende'sen! Wen 'is waife dahd he said de laight of his laife had gone ote, but ah notice he done straike anothe' match. Oh yassuh, we done had a fahn tahm at the weddin'.

2. (Notation) The words right, nice, like, light, life, strike come under the first change in no. 2. Died, fine, time come under the second.

3. Doan' shote so laoud wif yo mofe. Yo think ah's

daown an' ote? G'lawng, yo no-'caount niggah! Ah's got so minny *RE*sou'ces raight naow ah'd fahnd it raight hawd to make a *RE* po't on 'm.

3. (Notation) The words loud, down, account, now come under the first change in no. 3; the words shout, mouth, out come under the second change. The words resources and report are emphasized on the first syllable.

4. Hyeh bo'—look ote fo' yo'se'f! Shet dat do' an' shet yo' mofe at de same tahm. Yo' sho' is set fo' mo' trebble if yo doan be mo' ca'eful. Yo is de mos' ca'eless niggah in sofe Ca'lahna.

4. (Notation) The words in which the main vowel is changed to *o* as in *no* are: boy, out, door, mouth, sure, more, south. In the words careless and careful the sound of the main vowel is that of *a* in *hat* (Key no. 2).

5. No Dahnah, doan gimme no awgment; dis yeah hawd sauce is fo' Maestah Chawlie's puddin'; yo' caint have no pawt of it.—Oh Law! Miss Ma'y Jane, is yo' hyeh? Yo' done gimme such a stawt! made mah hawt jump laike a graesshoppah.

5. The words in which the main vowel is changed to the sound of *a* in *law* are: argument, hard, Charlie, part, start, heart.

6. Mawnin' Miss May! Yo' gwan way on de train today? Oh, no'm, ah aint hed no 'casion to be gay yit; des yo' wait twel ah change mah name!

6. It is explained in the Summary Chart that the change in the main vowel is too subtle to be ex-

pressed by any one of the symbols used in the Key. Words: May, train, today, aint, occasion, gay, wait, change, name. *Twel* means *till*.

7. Doan' yo' s'pose ah knows good hoe-cake wen de odo's comes floatin' up to mah nose? Wot yo' s'pose ah's got a nose *feh*? Lemme show ye haow ah des mow th'ough them vittles!

7. Similar explanation in Chart. Words: don't, suppose, know, hoe-cake, odors, floating, nose, suppose, show, mow.

8. Di'n ah nevah tell yo' not to give Jinny a pinny? No, not inny money at ole. She's got too minny naow. That chahl aint got no sense 'bote spindin' money. No Jinny, de gemman ain gwan (*gwā*) give yo' no mo' money.

9. Mah haid feel lak a hunk o' cheese; ah jes' caint go to meetin' today.

Yaas, he's a pussonable niggah, an' ah specks he's mahghty well sassifahd wif hisse'f. (Satisfied with himself.)

CHAPTER VII

JEWISH ENGLISH (YIDDISH)

A common inaccuracy in dealing with Jewish accent is to consider the speaker of purely Germanic (Deutsch) origin. There are German Jewish people, of course, but the great majority of Jews in the metropolitan area today appear to have come from Russia and other Slavic countries, even though their names are German, showing that they or their ancestors had previously lived in Germany. Their accent therefore, when they speak our tongue, is influenced by Hebrew, Slavic, German, and perhaps other languages. I have recorded it as I hear it spoken by numerous Jewish people with whom I come into contact.

From the entertainer's point of view this particular type of broken-English speech is worth careful study since it is one of the most popular sorts of humorous nonsense "on the air" at the present time.

FUNDAMENTAL ELEMENTS IN DIALECT

JEWISH ENGLISH (YIDDISH)

Summary Chart A

1. *Inflections.*

The most strongly characteristic feature of this form of speech is the peculiar rising inflection* at the close of declarative sentences. As the Yiddish for-

eigner becomes Americanized this tends to disappear. Example: "Yes, he is comINGK (coming)." (Upward glide.) The general tone is ingratiating, except during excitement.

2. *Vocal Production.*

Nasality* is prevalent. This means, of course, the partial closing of the nose or partial elimination of resonance in the nose. Obtain a sample of it by holding the nostrils with thumb and finger while vocalizing.

Dentalization* is also prevalent. See no. 4 under Consonant Changes. A Guttural Quality* is often observable. It affects the sound represented by *r* especially.

3. *Consonant Changes and Vowel Changes.* (See pages 66-67.)

SENTENCE DRILLS

YIDDISH ENGLISH DIALECT

In Ordinary Text, Illustrating Changes in Chart A

Consonant Changes.

1. So you leevingg out on Lungg Island now? Und trevellengg on de haxprass-train monningk 'nd ive-ninkg? I vunder vy you dun't movingk eento de ceety!

1. (Notation) The extra *g* and *k* affixed to the words living, travelling, Long, morning, evening,

Summary Chart A

| 3. <i>Consonant Changes.</i> | Standard Eng. | Yiddish Eng. | Ordinary Text | Key |
|---|--|---|--------------------------------------|-----|
| I.P.A. | | | | |
| 1. $\text{ɪŋ} \# \text{ɪŋg}$ or ɪŋk | Long Island A loving mother | 'lʌŋg 'aɪ lənd ə 'lʌv ɪŋk 'mʌ də | Lungg Island A lovingk moder. | |
| 2. $\text{ɹ} \# \text{R}$ | Roller-skating R is frequently a guttural especially if it is followed by a vowel. In other cases it is formed far forward on the gum-ridge and trilled just a little. | 'R_Λ lə 'ske-ɹ tɪŋk | Ruller-skatingk. Ruller-skatingk. | |
| 3. $\text{h}(\text{pr})$ | Every hour This is similar to the Cockney usage but does not appear so often in Yiddish. | 'hæv ɹɪ 'hɑ ʊ $\text{ə} \parallel$ | Havery hower | |
| 4. d t ŋ | Formed far forward; tongue-tip touching upper gum ridge and slightly touching upper teeth. These sounds are <i>partially</i> dentalized. <i>N</i> is nasalized. | | | |

Summary Chart B

Vowel Changes.

| I.P.A. | Standard Eng. | Yiddish Eng. | Ordinary Text. | Key |
|-------------------------|---|-----------------------|-----------------------|-----|
| 1. {æ#e _τ *} | He has a head. | hɪ 'he-z ə 'hæd | 'e hez a hadd. | 13 |
| 2. {e#æ*} | Head and hand. | 'hæd ənd 'he-nd | Hadd und hend. | 2 |
| 3. {i:#i*} | Eat every bit. | it 'hæv ɪ 'bi:t | Itt havery beet. | 20 |
| 4. {#i:i*} | Milk is sweet. | 'mi:l k ɪz 'svɪt | Meelk is svitt. | 12 |
| 5. 3:#ɔɪ* | The first girl. | ðə 'fɔɪst 'gɔɪl | De foist goil. | 28 |
| 6. ɔ:#ʌ | A broad walk. | ə brʌd 'vʌk | A brud wuk. | 41 |
| 7. ɒ:#ʌ | A stopped watch. | ə stʌpt 'vʌtʃ | A stupt vutch. | 41 |
| 8. ʌ:#ʊ | Jump up, son. | dʒʌmp 'ʊp sɒn | Jomp opp, sonn. | 27 |
| 9. ʌ:#ʊ | A hard heart. | ə hɒd 'hɜ:t | A hod hot. | 27 |
| 10. ʊ:#u: | Look at the book. | gi:v ə 'lu:k də 'bu:k | Geeve a luke de buke. | |
| 11. aɪ e-ɪ u: | Remain about the same. | | | 27 |
| 12. ɔ-ʊ | Remains practically the same in rapid conversation. Sometimes it changes to ʌ. Example: don't ('dʌnt) Sometimes it changes to ɔ-ɪ. Example: home ('ho-ɪm) | | | 61 |

moving, is intended to represent the peculiar twist which these people give to a final *ing*. The last sentence means, of course, I wonder why you don't move into the city.

2. Rosie's cozin Relph hez a beeg benk-accont; so I should ron arond efter heem like a ratt-breast rubbin efter a voim? I voodn't do ut.

2. (Notation) The guttural *r* (**R**) can be used for all of these words containing the letter if one is sufficiently expert in its production, but it is quite difficult to do this, and most imitators would be content to use it for Rosie's, Ralph, and red-breast, and use the trilled *r* (**r**) for the others, run, around, robin.

3. Itt opp havery beet of ut, Dollink. Zo! Goot zoop! It vood make your cheeks dey shouldt luke like hepples, und your heyey dey shouldt luke like stahzez.

3. (Notation) The prefixed *h* is used in every, apples, eyes.

4. Dun't forgat to lat de teep of de tongg totch a leetle beet de teeth, so it voodn't sond like a *t* bot like a *t*-haitch. Ulso you shouldt shot off de nosse-pessitch und hom yat in de troat, so it shouldt geeve a deeferent sonds to de voids.

4. (Interpretation) Don't forget to let the tip of the tongue touch the teeth a little bit, so that each *t* will sound somewhat like *th*. Also you should shut off the nose-passage and hum in the throat so as to give a different sound to the words.

Reminder. Practice all phrases and sentences with

a nasalized rising inflection at the close. Note, however, that *not* all sentences in discourse are to be said this way. It is merely good practice to acquire the general habit.

DRILL SENTENCES FOR CHART B

The following sentences illustrate Vowel Changes. They will help to produce excellent technique only if the student pays attention to suggestions for inflection and consonants as well.

1. De ket chased de rett over ull de krecks.

1. (Notation) For changed sound of vowel see Key 13. Words: cat, rat, cracks.

2. De pat han sad to de wran, "Land me yat a panny."

2. (Notation) This change, as the Summary Chart shows, is just the opposite of that in no. 2. See Key 2. Words: pet, hen, said, wren, lend, penny.

3. Esk de pipple dey shouldt plizz nut still de pinnuts.

3. (Notation) See Key 20. Words: people, please, steal, peanuts.

4. De geepsey and de Heendian was weestlingg and seenggingk togadder.

4. (Notation) See Key 12. Gypsy, Indian, whistling, singing.

5. De foist goil in de toid row is Goitie Hoimann.

5. (Notation) See Key 28. First, girl, third, Gertie, Hermann.

6. De smull boy ett opp ullmost ull de kullyflower.

6. (Notation) See Key 41. Small, almost, all, cauliflower.

7. He is nut strungg enoff to take it yat a lungg wuk.

7. (Notation) He is not yet strong enough to take a long walk. In not, strong, long and walk the vowel changes to that in Key 41; but in the word enough the opposite occurs, Key 27.

8. Dun't rosh so roff. Come to lonch.

8. (Notation) Key 27. Rush, roughly, come, lunch.

9. A hogament stodded et de poddy.

9. (Notation) An argument started at the party. See Key 27.

10. De cruke tuke de huke and feeshed in de bruke.

10. (Notation) Key 30. Words: crook, took, hook, brook.

Note. Words like the, they, them, this, etc. are spelled in ordinary text with a *d* instead of a *th* in a vain attempt to represent the lightly dentalized sound given in no. 4, Chart A, of this chapter. The actor or impersonator should beware also of calling the definite article *dee*. That spoils any dialect or broken-English pattern. The article is pronounced **ḏə** before a word beginning with a consonant and **ḏɪ** before a word beginning with a vowel.

For further study of Yiddish accent see the original monologue entitled "The Communist" in the supplementary part of this book.

In order to acquaint the reader with a few of the

idiosyncracies of this form of speech, some extra sentences are given and interpreted below.

1. Haxcuse me plizz a meenut; is geevingg a reengg de talephun.

1. Please excuse me a minute; the telephone is ringing.

2. Leesten a noise witt a creshingk, vitt a benggingk, vitt a hemmeringk.

2. Hark! A crashing, banging, hammering noise!

3. So vere deed you vas lest night? Where were you last night?

4. Ve'll gonna moof vitt a moofingk-ven irregardless from de lis.

4. We're going to move with a van, regardless of the lease.

5. Poot it on de soot vitt de hett vitt de stuckingks.

5. Put on the suit, the hat and the stockings.

6. Vood you land me fife dollars I should geeve de lendlor?

6. Would you lend me five dollars to give the landlord?

7. Dun't make it yat soch a recket vitt de drom.

7. Don't make such a racket with the drum.

CHAPTER VIII

GERMAN ENGLISH

German characteristics influence the tempo of German-English speech somewhat. The word phlegmatic, while far from being descriptive of every individual German, is still sufficiently applicable to many of these people to characterize a good type for humorous portrayal. One can envision as his hero a large, florid, good-natured looking tradesman, who genially roars out rather slow, heavy discourse, bearing along on its guttural tide a cheerful conglomeration of confused cognates.

FUNDAMENTAL ELEMENTS IN DIALECT

GERMAN ENGLISH

Summary Chart

1. *Inflection.*

A German in America speaks our language with inflections very similar to ours. He retains, however, some vestiges of the sentence-structure of his native tongue. Example: (1) I will climb the hill up. (2) You a beautiful voice have. Certain German words, too, are incorporated into his speech. Examples: und (and) mit (with) gut (good) aber (but) und so weiter (and so forth) nicht wahr (Is it not so?) etc.

2. *Vocal Production.*

He changes very few vowel sounds. His trouble is

with the consonants. Like most foreigners, he pronounces very precisely little words and syllables whose form should be weak instead of strong. Example: I did not think you would not have time to receive me. **not** | **dæt** | **ju:** | **tu:** | **mi:**. In No. 1, I.P.A., under Consonant Changes, the sounds represented by v and f, the lips are more active than the upper teeth. Place lips *almost* close together, upper teeth *almost* touching lower lip; release explosively.

3. Consonant and Vowel Changes.

(See page 74.)

ANECDOTE

(ON A STREET-CAR)

Leonardt Prinkerhoff iss a kreenhorn. Ve hat a goot laugh on heim last Toosday. He vas riting on a drolley-gar. Der gonductor galled de ztreeds. "Murray!" A man got oud, "Howvardt!" Anodder man got oud. "Gornelia!" a voman got oud. "Leonardt!" "Ach," says Prinkerhoff, "I hafta got oud. He galled my name."

SENTENCE DRILLS

GERMAN ENGLISH

1. Would you be villing to vork for de Vestern Union? Sure I would vant to vork. Vy not? Wouldn't anyvun?

1. (Notation) Sound of w changed to v in would, willing, work, Western, want, why, wouldn't.

Summary Chart

3. Consonant Changes.

| I.P.A. | Standard Eng. | German Eng. | Ordinary Text | Key |
|-------------|---|---------------------|------------------|-----|
| 1. w#v* | Wild waves | 'vaɪlt 've-rɪfs | Vild vafes. | 42 |
| 2. v#w* | Various valleys | 'wɛ:ɪ ʌs 'wɑ:lɪz | Warios walley | 43 |
| 3. v#f* | It never lived. | 'ɪd 'neɪ fə 'li:ft | It neffer lifed | 15 |
| 4. b#p* | A beautiful tub. | ə 'pju: dɪ fʊl 'tʌp | A peaudiful tup. | 32 |
| 5. p#b* | The band plays. | də 'pænt 'bleɪs | De pand blays | 7 |
| 6. d#t* | Good red blood. | 'gu:t reɪt 'plʌt | Goot redt plut. | 37 |
| 7. t#d* | Is the cat out: | ɪs ðə 'kɑ:d əʊd | Iss de cad oud? | 11 |
| 8. g#k* | The flag floats | ðə 'flɑ:k 'floʊds | De flack floads. | 22 |
| 9. dʒ#tʃ* | A just judge. | ə 'tʃʌst 'tʃʌtʃ | A chust chudch. | {37 |
| 10. z#s* | Lions in the zoo. | 'laɪ əns ɪn də 'su: | Lions in de soo. | {10 |
| 11. θ ð#θ ð | Partially dentalized, sounding somewhat like d and t. | | | 35 |
| | | | | {59 |
| | | | | {60 |

Vowel Changes.

| | | | | |
|---------|----------------|------------------|----------------|----|
| 1. æ#a: | Hat in hand. | 'hɑ:ɪd ɪn 'hɑ:nt | Haht in hahnd. | 4 |
| 2. ɪ#i: | A little gift. | ə li: dl 'ɡɪft | A leedle geeft | 12 |

2. De doctor sett de payzhent hass waricose weins. Vat wouldt you adwise her to do?

2. (Notation) Sound of v changed to w in varicose, veins, advise. *De* is not properly represented; see no. 11. Hass is so spelled in an effort to show that the sound of z usually changes to s; see no. 10.

4. Pound Prook is a britty blace. Berhaps you vass dere alretty. Peautiful Puddercups krow beside de prook.

4. (Notation) Sound of b changes to p in Bound Brook, beautiful, buttercups. Reverse is true in pretty, place, perhaps. G changes to k in grow.

5. If Beter Biper bicked a beck of bickled beppers, vere's de beck of bickled beppers Beter Biper bicked?

5. (Notation) This exercise illustrates the absurdity of going to extremes in these matters; probably no German-American ever sounds all those p's as b's.

6. Tora vears a tark tress to a tinner-bardy but not to a tance.

6. Change noted in Dora, dark, dress, dinner, dance.

7. Dake enough dime to dell your dale in your own vay, now. Don't vait dill de vork gillss you. Deadt men dell no dales.

7. Change from t to d in take, time, tell, tale, till, etc. The word spelled *gillss* represents *kills*.

8. Mein kracious! De klass iss proke a'retty. Caretrude vill ket you anodder klass yet.

8. Change from g to k (or "hard" C) noted in gracious, glass, Gertrude, get.

9. Vy Cherry, can't you dake a choke? I t'ought you vould pe a koot chuch of chokes. *Vy?* Pecause you in de funny column write, in de noossbaber.

9. Change from J to Ch noted in Jerry, joke, judge, jokes. The last word represents newspaper.

10. Id vass no use, I vass a goose, und dass iss ya no nooss.

10. The change from z to s is a very important one because it occurs so often in speech. The buzzing sound is rarely represented by the letter z, but by the letter s in words like kills, is, news. In the above sentence, the change is noted in was, that, is, news.

11. Dis, dat, dese, dose, dey, dem, deir, deirs, etc.

11. The Summary-Chart shows that the words beginning with the voiced *th* are *not* pronounced by the German-American as if spelled with a *d* but with a dentalized or semi-dentalized *th*, but *d* is the only character in ordinary text which approaches the sound desired.

CHAPTER IX

FRENCH ENGLISH

Since the French are traditionally volatile, artistic, and exquisitely well-versed in the art of showmanship, it follows that French-English speech will reflect these characteristics to a certain extent.

A child who was studying French once said to her governess, "Miss X, they have trimmings on the words, don't they?" The actor or reader who portrays the role of a French person speaking English should have a judicious ear for "trimmings." One of the most important of these is the very first item mentioned in the chart—*even accent*. No matter how subtly one transposes consonants and vowels, the role will not sound "Frenchy" unless he "points up" his unstressed words and syllables by giving them *equal stress* with the more important ones.

In this Summary Chart, as in all the others, the most significant elements are starred.

FUNDAMENTAL ELEMENTS IN DIALECT

FRENCH ENGLISH

Summary Chart A

1. *Inflection*.*

The form of speech here analyzed is *not* Canadian-French, but that of a native of, say—a city in France. The element most evidently characteristic of it is

even accent. French is said to be an unaccented language. The syllables run along with even stress, the last one or two syllables *appearing* to receive extra stress by contrast with our English idea of emphasis. This is also largely true of French-English speech. One must stress unimportant words and syllables equally with important ones. Example: It is not desirable to go. 'i:t 'i:z 'nɒt 'dɪ 'zɪ 'ræbl 'tu 'gɔ:| The word *to* is not really more emphatic than the others but *appears* so, as explained above.

2. *Vocal Production.*

The French *n*, which might be considered a half-way sound between *n* and *ng* occurs now and then in this type of utterance. It is given as no. 4 in Summary Chart B, but in reality no definite rules can be laid down for its use. A good student of the French language will have the instinct for using it effectively in the French-English "lingo." It is represented in the chart merely by the nasalization symbol (ã) over the vowel.

The lingualizing of the *th* sounds is hinted at in nos. 2 and 3 of Summary Chart A, but the characters *s* and *z* show the change only approximately. Try to make a *th* sound with sides of tongue caught by upper teeth and tongue-tip near upper gum-ridge. The result is *almost* an *s* or a *z*, but is slightly different.

The *r*, when represented by the character *R* is a mere ghost of a guttural, soft and apparently unlabored, but very difficult to produce without considerable practice.

The *w* is slightly lingualized. Place the lips near together and rather forcibly blow the sound between them.

Insertion of familiar French words or brief phrases lends piquancy to the dialect if it is not overdone. Such expressions as *bon, bien, merci, mais oui, mais non, n'est ce pas, Cherie*, etc. may occur occasionally if one knows just how to pronounce them.

3. *Consonant and Vowel Changes.* (See page 80.)

SENTENCE DRILLS

FRENCH ENGLISH ACCENT

Summary Chart A

1. We leef to-day, Loff, n'est ce pas? Eef we do not take ze time to loff wile we leef, zen we leef een vain.

1. (Notation). The student is reminded to form the *l*, *d*, and *t* far forward as directed in the words *live, Love, while; day, do; to, take, time.*

2. *Moi, I am steel a yous on my feeftiess bairssday.*

2. Change the voiceless *th* to *s* in the words *youth, fiftieth, birthday*, or rather to a sound resembling *s*; see *Vocal Production.*

3. *Zoze ozzaires! Zey wreaze zemselves weez garlands! Mais oui, zere are souzands who do zat.*

3. Change the voiced *th* to *z* in the words *those, others, they, wreathe, themselves, with, there, thousands, that.*

Summary Chart A

3. Consonant Changes.

| I.P.A. | Standard Eng. | French English | Ordinary Text | Key |
|-----------------|--|-----------------------------|------------------------|-----|
| 1. t, d, l* | Formed far forward on upper gum ridge. | | | |
| 2. θ#s* | North and South | 'nɔ:s 'ænd 'sɑʊs | Naus and Souse. | 35 |
| 3. ð#z* | Those feathers | 'zɔ:z 'feɪ 'zɛ:z | Zose fezzehs. | 47 |
| 4. h#(dr)* | Hotel or home? | 'hɔ: 'teɪl 'hɪ 'o:m | 'Otel or 'ome? | — |
| 5. ɹ (initial)* | Often a guttural similar to the German r, but lighter. | | | 54 |
| 6. ɹ#R, r* | Either a soft guttural or a trill. | | | 14 |
| 7. ə#ɛ:R* | A lover's flowers. | ə 'lɒ 'vɛ:Rz 'flaʊ 'ɛ:Rz | A lovaire's flowaires. | 54 |
| 8. v#f | The leaves wave. | zə 'li:fz weɪf | Ze leafs wafe. | 15 |
| 9. ʌ#w̄ | What and which? | 'wɒt ən wɪtʃ | Wot an weech? | 43 |
| 10. ju:ʃ(ʒ) | You are beautiful. | '(ʒ)u: 'ɑ: 'b(ʒ)u: 'tɪ 'fʊl | Zhou are bzheautiful. | 48 |

Summary Chart B

Vowel Changes.

| | | | |
|------------------------------|------------------|-------------------|----|
| 1. ɪ#i* Big and little | 'bɪg 'ænd 'lɪ:tl | Beeg and leetle. | 12 |
| 2. ʌ#ɒ* Love, dove, glove | 'lɒf 'dɒf 'glɒf | Loff, doff, gloff | 27 |
| 3. u#u:* | I would be good | I wude be gude | 30 |
| 4. "en" #æ* | When, my friend? | Wan, my frand? | 2 |
| 5. o:ʊ#o:ɹ | The old oak | Ze old oak. | 61 |

4. Be'old ze 'appy 'ome of 'Arry 'Unt!

4. Behold the happy home of Harry Hunt! An extreme example of "dropping the *h*." It differs from Cockney only in inflection, form of the word *the*, and sound of the vowel *o*.

5. A reeng around ze rose-boosh; bien! r-red roses!

5. Use both the soft guttural and the trilled *r*.

6. W'ere weel you 'ang ze peekture? Between ze door and ze mirror? Mais non! Zat ees too near ze mantelpiece.

6. Final *r* noted in the words picture, door, mirror, near. The student is reminded to "point up" unstressed syllables.

7. Your robe eez ze couleur of ze clovaire een ze sommaire time.

7. The final syllable *er* changes to one resembling *air*; the latter, however, should be spoken with the soft guttural, not the hard *r*.

8. Don't belief zat we loff bot once. Ze 'eart, she 'ave reserfs.

8. Change from *v* to *f* noted in believe, love, reserves.

9. Wy are you going and wan and wear (where)?

9. This use of the voiced *w* instead of the voiceless *wh* is not at all peculiar to French accent. Probably the majority of English-speaking people do the same in ordinary speech. It is the opinion of this author that the most careful and cultured speakers use the *wh* where it belongs.

10. 'Ow bzheautif^{ul} zhou are! Zhou eyes zey melt an' zey flame bose togez^zaire.

10. This anomalous-looking mode of spelling the words beautiful, you and your is an attempt to represent the changing of the sound of *y* to one resembling *zh*, tongue being placed in same position as for nos. 2 and 3 in the Summary Chart.

Summary Chart B

1. 'Ave peety on ze artiste; do not eenseest zat she seeng more.

1. Leading vowel changed to *e* as in see. Words: pity, artist, insist, sing.

2. Wot a tinie gloff on a loffly 'and! Zhou are like a doff. Nossing roff should evaire toch you.

2. See Key 27: glove, lovely, dove, nothing, rough, touch.

3. Zhou kude mek so gude a *salad* eef you woude bot tek one gude luke at ze kuke-buke.

3. Change noted in could, good, would, look, cook, book.

4. Poof! Zat was close! We 'ad lock zat we 'eet ze fance an' deed not go ovaire ze bahnk. Our fandraire ees bant, ze mod-gard 'e ees dant. Land me your wranch, s'il vous plait; pairhaps I mand heem.

4. Change noted in fence, fender, bent, dented, lend, wrench, mend. *Lock* stands for luck, *'eet* for hit.

5. Ze rose eet ees closed; bot ze sonn's kees weel slowly open eet.

5. In this sentence we have an example of a vowel change which can not be represented in ordinary text even crudely, because there is no such sound in stand-

ard English except in the first element of the diphthong *o* (*oʊ*). This sound of the *o* in French English however, is lighter and finer than in Irish English.

ANECDOTE

(MIRROR AND RIDDLES)

A story is told of a Frenchman who gave sarcastic vent to a feeling of irritation against his mother-in-law. In relating it one should be careful to point up unaccented syllables just a little, as usual.

He. "For wy weel you *always* be chattair*ing* like ze parrot? I 'ave a reedl for you. Wy are you deefer*ante* from ze mirror?"

She. "Moi, I 'ave scorn for your reedl; I ansair*e* nott."

He. "I tal you. Ze mirror rufflects weezout speak*ing*, bot you speak weezout rufflect*ing*."

She. "Bien, now I 'ave a reedl for you. 'Ow are you an' ze mirror deeffer*ante*? Ha! You poff ze cigar! You 'ave nothing *to* say. I tal you. Ze mirror she ave polish; you 'ave nonne."

Note. In rendering this type of speech, it should be kept constantly in mind that the keynote is *vivacity*. The eyes must be sparkling, the mouth mobile, voice and gesture animated. The chart has emphasized the mechanics of production: the metallic rat-tat-tat of rapid even stress, the peculiarities in consonant- and vowel-changes. But in this, as in all other types of this art, it is necessary to have a clear mental concept of the *spirit* of the thing, to guide one in conducting the drill.

CHAPTER X

ITALIAN ENGLISH

For purposes of light entertainment, the type of Italian English usually chosen is that of the organ-grinder or the peanut-seller. The opera-singer too is filmed and staged, but his or her accent is apt to sound more like French than Italian. The Italians whom I have had in mind while making up the chart are those of the lower social orders—garrulous, emotional, childlike in some matters, aggressive in others. Perhaps it is this instinct of aggression or dramatic fearlessness which causes the peculiarly argumentative inflection which appears in much of their ordinary discourse and constitutes a major element in the Summary Chart. If this argumentative quality and a certain metallic rat-tat-tat of rapid utterance be acquired together with the art of adding and cutting final syllables, they will carry the accent rather well with comparatively little aid from consonant- or vowel-changes.

FUNDAMENTAL ELEMENTS IN DIALECT

ITALIAN ENGLISH

Summary Chart A

1. *Inflection.**

Rapid and rather noisy utterance—rat-tat-tat like a zylophone, mingled with an odd argumentative-

sounding inflection, partially nasal at times. Example: Notta, you batta my bootsa, NOTta maRIa! (Not Marie, you may bet your boots.) Capital letters indicate high notes in voice.

2. *Vocal Production. Syllables.*

(a) Final syllables added.* Example: He has the cash. He gotta da casha.

(b) Final vowel cut off.* Examples: Nicolett(a), Guisepp(e), Giovann(i), banan(a), tomat(o), at the same time lengthening the penultimate vowel:
ba¹na¹n tə¹ma¹t

3. *Consonant Changes.*

I.P.A.

t d Slightly dentalized, or at least formed far forward on upper gum-ridge.

r* Trills slightly.

θ ð* Formed far forward, frequently sounding almost like t and d.

1. *Vowel Changes* (See page 86.)

SENTENCE DRILLS

ITALIAN ENGLISH ACCENT

Summary Chart A

(a) Da Cop heeta da cruka weeth a beega steek bifo're 'e poola da treeg.

(a) (Notation) The added syllable appears on the words hit, crook, big, pull. The final syllable in trigger is cut off. Cop means policeman.

(b) I no wanta da banan', da tomatt'; wanta meat!
Calla da bootch'.

(b) (Notation) The final syllable is cut off of banana, tomato, butcher. Vowels are lengthened as explained in the chart.

Note. The above sentences illustrate points under the topic Vocal Production. Those to follow illustrate points under the topic Vowel Changes.

1. No geeva da bootch' da preeta leetle peeg.

1. Change noted in give, pretty, little, pig. Also in sentence (a) above, note same change in hit, with, big, stick, trigger.

2. Wal, I tal you waht! I landa you da mon' for da ranta, you paya me by tanda da store wan I goa da market.

2. Change noted in well, tell, lend, rent, when.

3. (a) Snahpa da trahpa; cahtcha da rahta.

(b) Da bambina she be hahppy eef you geeva wan ahpple.

3. Change noted in snap, trap, catch, rat, bambina, happy, apple.

4. Luka da boy! 'e tuka da huke an' go feesh. Wattsa da matt'? You no wan da boy 'e should feesh? You wan alla time in house like mollycod gyirla?

4. Change noted in look, took, hook. "What's the matter" should be said in a highly argumentative tone; also what follows.

5. Da weend blowa da snowa. (Occurs infre-

quently, or one might better say, the change is too light to be very noticeable.)

6. No breka dolly, Piccola mia. I no can maka guda face wance mora. Maka dolly sleep. Now waka. Now dolly taka pieca caka. So! Play nisa (nicely).

6. Change in break, make, face, wake, take, cake, play. This is similar to a change noted in Irish dialect, but the inflection is different; lighter and finer in Italian.

CHAPTER XI

SCANDINAVIAN ENGLISH

Now for a glance at the riddle that is Scandanavia. One would think that with a background of wonderfully diversified scenery, with its fjords and fjelds, its elfs and fors and skerries, the Norseman's speech would be varied as to pitch and inflection. This is not true, however, of his manner of speaking English. Perhaps some heritage from the hard old Vikings has lent to his utterance that stolid sing-song quality, or perhaps the rigors of his native climate have had more influence than its scenery upon his ability to master the English tongue. At any rate, the recently-arrived immigrant from either Norway or Sweden does give one an impression of calm monotony in discourse.

FUNDAMENTAL ELEMENTS IN DIALECT

SCANDINAVIAN ENGLISH

Summary Chart A

1. *Inflection.*

To produce the Scandinavian effect one must depend more upon intonation than upon pronunciation. There is a certain monotonous swing which is difficult to represent on paper. The following sentence, spoken by a Norwegian in New York City, had almost the swing of iambic pentameter. In *ev/ ry town/ there is/*

a *car/* pen *ter*.* In the next sentence each stressed syllable has a faint suggestion of upward glide.
 'ɛɪ 'bɛɪn 'guːd 'vʊrk maɪn||. (I am a good workman.)

2. *Vocal Production.*

There is little to note in this connection. The utterance is slow, stolid, rather monotonous. Like most foreigners, the Scandinavian pronounces carefully little words and syllables which should be weak instead of strong. The consonant and vowel changes in the chart which are not starred are less marked and less constant than in most of the other dialectal patterns.

3. *Consonant Changes and Vowel Changes.* (See page 91.)

SCANDINAVIAN ENGLISH DIALECT

1. Ay wouldn't vant to vurrk all deh vitout a schmale or a song. (I wouldn't want to work all day without a smile or a song.)

2. Gustav bane happy falla. Hae yoost got gude yob. Hae bane ask yiou for fiew dollar till hae gat pay on Saturda. (Gustave is a happy fellow. He just got a good job. He will ask you for a few dollars till he is paid on Saturday.)

3. Naxt Tarsda et bane yiouir tarn to diu dees vurrk. An *eef/* you *lake/* it *I/* dunno/ or *als/* you *qvit/* et *cold*. (Next Thursday it is your turn to do this work. And whether you like it or not you must do it well or else quit it promptly.)

Summary Chart A

| 3. Consonant Changes. | | |
|-----------------------|-------------------|-----------------|
| I.P.A. | Standard English | Scand. English |
| 1. w#v* | Will you walk? | 'vɪl ju: 'vɔ:k |
| 2. dʒ#j* | Just a joy | 'dʒʌst ə 'jɔɪ |
| 3. ɹ#r* | Ray's turn | 'reɪz 'tɜ:n |
| 4. z#s* | Those shoes | dəʊz 'ʃu:z |
| 5. θ#t | I think so. | ɪ 'tæŋk sɔɹ |
| 6. ð#d | These are theirs. | 'di:z əɹ 'deɪrs |

Ordinary Text Key
 Will you walk?
 Yoost a yoy.
 Rehɹ tarn.
 Dose shoess
 Ay tank so.
 Dees are deirss.

Summary Chart B

| Vowel Changes. | | |
|----------------|--|------------------------|
| I.P.A. | Standard English | Scand. English |
| 1. aɪ#eɪ* | I like it. | ɛɪ 'lɛ:k ət |
| 2. uɪ#ü* | You do it. | (German ü) 'jü dü ət. |
| 3. ɛ:#a:* | Thursday | 'tɜ:rs də |
| 4. ʌ#u or ʊ | Come up. | 'kʊm 'ʊp (or) 'kɒm 'ʊp |
| 5. ɔɹ#ʊ#oɹ | Go home | gəʊ 'həʊm |
| 6. u#u:* | Good-looking | gu:d 'lu:kən |
| 7. ɪ#i: | Little imp | 'li:dl 'lɪmp |
| 8. e-#æ | Tell a fellow | 'tæl ə 'fælə |
| 9. | The word <i>am</i> frequently and the word <i>is</i> sometimes changes to bɛ:n . Example. ʒɪ bɛ:n 'gəʊɹn tə (I am going to.) The word has to be spelled <i>bane</i> in ordinary text. This, of course, is not accurate but is an approximation. | |

Ordinary Text Key
 Ay lake ut.

 Tarsda
 Com opp.

 Gude-luken
 Leedle eemp
 Tal a Falla
 bɛ:n. Ex-
 bane in

4. Coom oop (or com opp) de shtairss vit dose boxin'-gloffs. Vere did you gat beeg gloffs lake dat?

5. Doan't trow out de gude-luken clothes yoost becauss dere's meassles in de house; et aindt smole-pooks. (small-pox)

APPENDIX

CHART FOR WORD BUILDING IN SERIES

It helps the student to practice many words containing the same vowel-elements changed as indicated in the chart; e.g., in Cockney dialect *e+ɪ* becomes *aɪ*, therefore fate sounds like fight. One can find dozens—sometimes hundreds of words containing this same vowel-element in either a monosyllabic word or a stressed syllable in a longer word. The student should use a goodly number of these in daily drill work for three reasons: first, for oral facility; in common parlance, it “limbers” the tongue. Second, it brings one into contact with many words which are in actual use in the plays or selections to be studied. This makes one realize that the changes should occur in *those particular words*, which might otherwise have been overlooked. Third, it causes the student to realize that the same sound is often represented by different letters; this is important when the student is marking a selection for study. Lists of short words in series are given here, which the student can supplement if he so desires.

The method of listing these words is simple. It is alphabetical and mechanical, e.g., if the vowel-element to be practiced is *aɪ* (Key no. 19) we begin with a nucleus like *ibe*, then think through the alphabet for letters to prefix to it. Since it yields only *bride*, *imbibe* and *tribe* we discard it and take the

next nucleus, *ide*. From this we form abide, bide, bride, confide, decide, guide, glide, hide, ride, side, tide, wide, also variations like dyed, dried and fried. The next nucleus would be *ife*, and so on. It is a rather attractive little game. We do not, of course, attempt to exhaust the possibilities, but merely give suggestions. Each group of words can be used for drill with each of the Summary Charts in which vowel sounds occur. For example, the word light becomes **læɪt** in Scotch and British, **laɪt** in Irish, **loɪt** in Cockney and **leɪt** in some forms of negro speech.

Group I. eɪ (Called "long a"; Key no. 1)

ade, fade, jade, made, wade, invade, crusade, trade
 age, cage, guage, page, rage, sage, wage, assuage
 ake, bake, cake, lake, make, rake, sake, take, wake
 ale, bale, dale, gale, hale, pale, sale, tale, male
 ail, bail, fail, hail, jail, inhale, mail, nail, pail
 ain, brain, drain, gain, lain, main, pain, rain, train
 ame, came, dame, fame, game, lame, name, same,
 tame

ane, bane, cane, lane, Dane, mane, pane, sane,
 wane

ape, cape crape, drape, gape, nape, tape, scrape
 ate, crate, date, fate, gate, hate, late, mate, rate
 ave, brave, crave, knave, rave, save, slave, wave

Group II. ɪ (Called "long e"; Key no. 12)

{ eed
 { ead, bead, deed, feed, heed, lead, need, read, seed

{ eek
 { eak, beak, creak, leak, meek, peak, reek, seek,
 weak
 { eel
 { eal, deal, feel, heal, keel, meal, kneel, seal, weal
 { eem
 { eam, beam, cream, dream, ream, seem, teem,
 steam

Group III. aĩ (Called "long i"; Key no. 19)

ife, fife, knife, life, rife, strife, wife
 ile, guile, mile, pile, tile, style, vile, wile
 ime, crime, dime, lime, rhyme, sublime, time
 ine, dine, fine, line, vine, mine, nine, pine, wine
 ite, bite, invite, kite, mite, rite, site, spite
 ight, bright, fight, height, light, might, night

Group IV. oŗũ (Called "long o"; Key no. 26)

{ ode
 { oad, abode, code, goad, load, mode, road, rode
 { oak
 { oke, awoke, broke, croak, cloak, joke, poke, soak
 { oal
 { ole, coal, dole, hole, goal, mole, pole, soul, stole
 { oam
 { ome, dome, foam, home, gnome, loam, roam,
 Rome, tome
 { oan
 { one, bone, cone, groan, grown, loan, lone, moan,
 stone

{ oap
 { ope, dope, hope, mope, open, Pope, rope, soap,
 slope
 { ose
 { ows, blows, close, rose, snows, shows, froze, those
 { oat
 { ote, boat, coat, dote, goat, note, vote, wrote, float

Group V. j u: | u: (Called "long u," and oo; Key nos. 40 and 30 respectively)

{ ool
 { ule, fool, mule, pool, rule, school, tool, truly
 { oom
 { ume, boom, fume, loom, room, tomb, perfume,
 etc.
 { oon
 { une, boon, loon, moon, noon, spoon, tune, etc.
 { oot
 { ute, brute, duty, boot, flute, loot, mute, root, etc.

Group V. Also u (Called "short double o"; Key no. 31)

ook, book, brook, cook, crooked, hook, look, nook,
 etc.

Group VI. æ (Called "short a"; Key no. 2)

ab, cab, drab, fabric, grab, habit, rabbit, stab, etc.
 ad, bad, cad, dad, fad, had, lad, mad, pad, saddle,
 etc.
 ag, bag, drag, fag, gag, hag, lag, nag, rag, flag, etc.

ack, back, black, crack, hack, lack, knack, packet,
etc.

ap, cap, gap, happen, lap, map, nap, rap, sap, tap,
etc.

at, bat, cat, fat, hat, mat, pat, rat, sat, battle, etc.

Group VII. a (Called "short Italian a"; Key no. 3)

af, after, calf, draught, graft, half, laugh, daft, etc.

as, ask, basket, cask, class, glass, grass, lastly, etc.

ath, bath, lath, path, wrath, etc.

ance, dance, France, glance, enhance, Lancelot,
etc.

Group VIII. α: (Called "long Italian a"; Key no. 4)

ar, bar, car, dark, far, garden, hard, lark, margin,
etc.

alm, alms, calm, palm, psalm, qualm, etc.

Group IX. ǝ: (Called "broad a"; Key no. 5)

au, audible, auburn, august, faun, automobile, etc.

aw, awful, draw, dawn, lawn, pawn, raw, saw, jaw,
etc.

Group X. ɪ (Called "short i"; Key no. 20)

id, bid, did, fiddle, giddy, hid, kid, lid, widow, etc.

ig, big, dig, fig, giggle, pig, rig, trigger, wig, etc.

ick, brick, kick, lick, nickel, pick, sick, stick, tick

ip, dip, grip, hip, lip, nip, rip, sip, tip, whip, etc.

it, bit, fit, grit, hit, knit, lit, pit, sit, wit, writ

Group XI. eɪ (Called "short e"; Key no. 13)

ed, bed, dead, fed, head, led, meadow, red, said,
wed

ell, bell, fell, jelly, knell, mellow, sell, tell, well
 en, den, fender, hen, gender, lend, mend, send,
 pen, ten
 et, bet, get, jet, kettle, let, met, pet, settle, wet

Group XII. ɒ (Called "short o"; Key no. 27)

of, off, cough, loft, often, scoff, soft, sophomore,
 etc.
 ong, long, song, strong, prolong, prong, tongs,
 wrong
 op, drop, stop, hop, lop, pop, prop, slop, crop,
 strop
 ot, blot, clot, dot, got, hot, lot, motto, not, pot, sot

Group XIII. ʌ (Called "short u"; Key no. 41)

uf, buff, huff, bluff, muff, suffer, rough, tough, stuff
 um, come, dumb, gum, hum, rum, sum, some,
 crumble, humble, grumble, mumble, rumble,
 tumble, stumble
 ug, ugly, bug, dug, hug, jug, mug, pug, rug, tug,
 drug
 on, one, done, honey, money, none, son, ton, won
 un, bun, dun, funny, gun, nun, pun, run, sun,
 sunny

Group XIV. Diphthongs. (ɔɪ, Key 28, 29, also Key nos. 51-54 incl.)

oi, boy, boil, coil, foil, joy, join, loyal, royal, soil
 bow, brow, brown, cow, crowd, crown, down,
 drown, frown
 bound, bounty, count, county, out, about, stout,
 shout

o'er, bore, door, four, lore, more, shore, sore, pour
oor, boor, doer, lure, moor, poor, sure, truer
ier, bier, dear, fear, gear, clear, here, rear, tier
air, bear, care, dare, fair, hair, pair, pear, pare

Group XV. 31 (No. 49 in the key.)

er, her, herd, fern, jerk, germ, merge, stern, certain
ir, bird, dirt, birth, first, girl, third, skirt, whirl
ear, earl, early, earn, earnest, learn, learning, pearl
or, word, worship, world, work, worm, nourish,
flourish
ur, burr, burn, cur, curtain, fur, hurt, murder, turn

Note. The terms "long," "short" and "broad" vowels and similar descriptive terms used above are inaccurate and old-fashioned. They are not recognized in phonetic usage, but are used here to form an associative link with the text for those who have not studied international phonetics.

THE HOSPITAL QUILT

ORIGINAL SKETCH BY ANNE DARROW

Introduction

This piece of home-made patchwork I call The Hospital Quilt for the very good reason that hospitals don't use quilts, and therefore, according to modern precedent, the word quilt, having nothing to do with the theme of the sketch, makes an admirable title-word for it.

The scene is a sun-porch in a suburban hospital in one of our eastern cities, in which are assembled convalescents from both private rooms and wards. In other words, the rich and the poor meet together; the Nurse is the Mentor of them all! They are seated in rolling-chairs and are wrapped in blankets. The time is a bright, breezy afternoon in March.

The characters in the patchwork will, I trust, reveal themselves as we go on quilting. One, however, does require an introduction; she is the British aviatrix whose plane landed rather unceremoniously in a neighboring ball-field. She was brought hither to recover from a few surface scratches.

(*Note.* Participants will be indicated by the first syllable of the word representing their nationality, as Brit. for British, Swed. for Swedish, Scot for Scottish, Jew and Irish in full, Amer. 1 for the country woman, a northerner, and Amer. 2 for the southerner. Nurse—in full.)

Brit. "Ow deah! It's rawtha wahm 'nd stuffy hyeh! Ow Gunda, May I trouble you to owpen a window some wheh?"

Swed. "Ai oppen dees vun; lat in planta fresh vindt!"

Jew. "Oi-yoi! Dun't uppen it so de vindt blows on mine had! From de greep I'm joost counvalascink ulraddy!"

Swed. "Ai shoot heem dahn." (Business of shutting window.)

Scot. "Eh my! but must a' the rest of us smother for want of a breath o' fresh air on your account? Ask Gundy to bring ye a shawl to wrap aroond yer heed; then ye'll no be feelin' the draught."

Swed. "Ai oppen dees vinda over here." (Business, etc.) "Lat in yoost a leedle frash vindt. Or-right?"

Amer. 1. "Waal, I like fresh air as well as the next one, but I caen't staend a gale blowin' on my neural-agy side. Please shet thet windy right daown, Gundy; it'll hev to be some other windy."

Swed. (Sniffing slightly) "Ai shoot heem dahn."

Irish. "Ah, whoy not awpen dthat wan away over there bi the Dutch woman? She'll nivver fale it sure; she's ahl bundled up loike a mummy!"

Swed. "Ai bane no fute-boll!" (Sniff) "Gundy, open dees, Goondy, oppen dat! Ai oppen tu vinda, shoot tu! No more! Ai got plenta verk!"

Amer. 2. (Yawning) "Oh, laws-a-muhsey, what a racket you-all are makin'! Ah thought when Ah came to this sun-po'ch ah'd just lie hyeh an' snooze

an' cook in the suun in peace an' quaht, but oh law—the fussin'! Ah dunno whaya y'-all get the ene'gy to" (Voice trails off in yawn.)

Brit. "Ow Gunda, ring for the nurse, please. Thensks!" (Business of throwing aside wrap or blanket) "Ow Nurse, there appyeahs to be a bit of a need for vintilation hyeh."

Nurse. "You're right, Lady Edgemere, so there is! Gunda, put two 4-inch screens in those windows and set high bed-screens in front of them to temper the draught. We'll try that first, Lady Edgemere, and if it doesn't work ote well we can change it later. Thank you, my lady. Oh, please keep that blanket around your feet, Mrs. MacWhirtle; no-o, it's too Marchy yet. Here's a shahl for your head, Mrs. Rosenheimer, Mrs. Sharp—I mean *Miss* Sharp—the dawkter has ahrdered some new medicine for you. I'll just put this tainy table rate by your elbow." (Pouring and mixing) "This 'll help your poor taired nerves a bit. Here, take a teaspoonful every hawf-hour. Oh Mrs. Richards, how comfortable you look in that steamer-chair!" (Aside) "I ahlways say it takes a southerner to lop around gracefully. Your pillow a little higher? Yes, just raise yourself on your elbow" (Struggling to make her raise herself a little) "ahl rate! Mrs. Flynn, let me roll you a little more into the sunlate. Tha-at's it! Now then, everybody happy? I must go to the ward now. Have a good sunbahth. Beef-tea'll be brahght up soon, and ohrange-juice'll be brahght for those who need it. Pardon

me Mrs. Deef! I said OHRANGE JUICE'LL BE BRAHGT FOR THOSE THAT NEED IT. Ah! raight. I'll see you later."

Amer. 1. "Waal, what kinda speech d'ye call thet?"
(Repeat) "'Ohrange-juice'll be brahgt up!'"—She aint no Amurrican, is she?"

Scot. "Oh no, she's Canadjen. Ay, most o' the nurses comes frae Canady, you'll notice. Ah! I(t) reely seems at times as tho' they were raisin' nurses in Canady like a crop."

Irish. "Thin oi wisht they'd raise enough o' thim to tahk liss an give us more sarvice. Dthaht wan blows in an' out o' here as quick as a March wind an' bi the same token upsettin' things jist about as much."

Brit. "Ow Gunda, ah you thuh?" (Beckoning)
"Wown't you fix my pillow, and my footstool?"

Swed. "Sure, ai du anyting for yu. Yu lean front, ai feex; ai leeft your foots; ai feex. Zo! Orraight?" (Receives tip) "Tanka lady." (Looks at tip carefully, says enthusiastically)—"Oo, tanka verr mooch. Ai du anyting for yu, any time!"

Jew. "Goondy, vould you plizz feex it my pilla und my foot-stool, und my blenket, und moof yat mein rullngk-chair, und gat me a drink o' vodda, und . . ."

Swed. "Vy ai du ut? Cole de nerse! Ai got plenta verk. Mebbe bimebye ai coom bahk to yu."

Irish. "Ha-ha! Dthaht's a good wan! *More* sarvice! Oh, we're jist waited on hahnd an' fut here. Oi

fale loike a duchiss mesilf. Hey Scotty! Oi wonder if Canady raises a crop o' Swades as will as a crop o' nurses."

Scot. "Sh! Be careful. I'm afraid you'll hurt their feelins."

Irish. "Failins be diddled! Whaht do they care fer our failins? An' speakin' o' sarvice: ye hear a lot about beef-tay here, but do you *see* anny of ut, oi ask ye!" (Here the Nurse re-enters saying—)

Nurse. "Here's the arderly, folks, with your beef-tea and ohrange-juice. Put the tray raight here, Carl, and serve the patients. Tha-at's it! Everybody happy? I'll see you later."

Irish. "Out agin, in agin, gone agin, Finnegin."

Amer. 1. "Waal, you can't say she didn't give you quick service thet time, kin ya?" (Drinks and sets cup back on saucer) "Waal, as I was a-sayin', thet was the time you was *wrong*, wa'nt it?"

Irish. "Oh I dunno! I'll have the ahrange-juice, Carl. An' lave the tray roight there plaze. Now thin, I'll dhrink a toast to the hull av ye. Here's to ye, ye poor toorn-down boonch o' convaliscents." (Drinks noisily) "Hah! Oi love a good dhrink an' a good laff—Ha-ha- Ouch! Oi hafta be ahful careful dthough, fer fear Oi sthrain me stitches!"

Jew. "Oi-Yoi, steetches! A h-operation you hed it yat, huh?"

Irish. "Sure Oi had an aperation. What ilse d'ye think wud've brahght me to dthis morgue?"

Jew. "Und you hed it yat a goot stoigen?"

Irish. "What?"

Jew. "A goot stoigen—*stoigen*—wot he cot you opp!"

Irish. "Oh, surgeon you mane. Aw yis, sure Oi had a good surgeon—the bist in the city—fer very smahl fee; me son-in-la sah to dthat; he's a lot o' political infloonce—me son-in-la! Mom, says he, Pop kin git ye yer room in the horspital, dthat's only natural, he says, but Oi'll shtake ye to the surgeon, he says—sure, he says, Oi wanna see that me mother-in-la's wings an' sicond jints is carved roight, he says—he's an ahful funny fella, me son-in-la!"

Jew. "m-m-m, your son-in-de-law vas ull right, bot he got you not de *bast* doctor; no-no! You should see vunce *my* doctor; he's a profusser—vell he's de had of de houspital! Ach, he's so smart, m-m-m, he could moof yat your liffer and you wouldn't know it."

Irish. "Ah gwan, you kin kape him! Let me till you dthis—no Rooshan doctor'll ivver move a liver o' moine!"

Amer. I. "Waal, speakin' o' livers, they haint a patch on gall-bladders! Why I says to my doctor—Doctor, I says, bein' as I'm a lady I never thought I hed no gall at all, but you've took picters of my insides, I says, an' showed me I hed enough gall fer the hull caounty. Waal the M.D. he laffed his head off! *he-he-he!*"

Irish. "Ha-ha, let's ahl laff! Dthat's the bist joak Oi've hurrd this shpring!"

Amer. I. "Hm-m! Think yer si'castic, doncha?"

Course it's a good joke. *I* told it. I'd like to hear you tell a better one."

South. "Ma lae-end aw yu two fussin' agaein? Ah shaw dunno w'eah y'ole get th' e-ne'gy! An' any-haow ah dunno w'at y' all raowin' *abaout!*"

Irish. "Dthat's what I've been wonderin'."

Amer. 1. "You've been wonderin'! You stahted it."

Irish. "Who started it?"

Amer. 1. "You did."

Irish. "Oi nivver."

Amer. 1. "You did so!"

Irish. "Oi did *not*."

Nurse. "Now then! Everybody happy! I'm glad to find ahl my family so *peaceful* for this is the *rest* hour."

Irish. "Ach, who cud rest wid that poll-parrot scraichin'!"

Nurse. "Sh-sh! Lay your head back. Let me put the thermometer in your mothe. Ah, ah, laity; don't baite it! Thaat's it! I'll attend to it in faive minutes."

Amer. 1. "Waal, I'm glad to see that gas-bag gagged. No one could rest with her a . . ."

Nurse: "Sh-sh! Lay your head back. Shut your eyes and let me put these two tablets on your tongue. Now, keep them there raight on top of your tongue until they dissawlve. Tha-at's it! Now, all aboard for a nice, long, sunshiny *nap!*"

(Curtain)

MRS. MULDOONEY CLEANS THE OFFICE

ORIGINAL SKETCH BY ANNE DARROW

The scene is a big office in a big office-building in a big city.

The time—early evening, after the office force has left.

Enter Mrs. Muldooney, talking to her helper.

Mamie, doan't bring in that pail o' soop-suds yit! No child! Shure we'll hafta doost an' pick oop this hull place before we do anny scroobin'. Here, empty this waaste-bahskit! Wait! Where'er-yu goin' wid it? Into that closed baag? Shure how cud y' iver see what wuz in ut if yu put the contints into thaat thing? Noh, noh!—turn ut out into these noospapers on the table. (Gesture of spreading papers on table) What fer? (Laugh) Huh-huh! Shure I didn't mahry a sailor-lad fer nawthin! Doan't you know yu kin rade the office-lahg in the waaste-bahskits? The lahg? Whoy that's the di'ry, the riccord, the daily nooz! (She pokes about among the contents) Now here's the rimnants of Miss Pooffy's loonch. Ha! Ha! 'dhry toast an' limon-rinds. She's back on a doiet agin. The poor fat thing! Wheniver a noo marriage-able man appears on the scane she goes on a doiet. Well what noo man's in the place now? Oh yis, the book-kaper lost his woife; he's a widdy-man now. Let's see what's in the grass-widdy's bahskit. (Pokes as before) What's this, in Hivin's name? Oh, her

transformation! Now what fer is she throwin' away a purfickly good transformation? Oh, shure, she's doyin' her hair now. Naw, not black—platinum blonde—roight up to the minit, if ye plaze. Oh, trust them grass-widdy ladies fer gettin' the vurry latest wrinkle—there's nawthin' grane about *their* grass! Shure an' it wuz hersilf that sez to the chimical blonde, in the other ahfice—I hearrd the two o' thim tahkin' in the drissin-room—"Whoy do you spile yer natural swate luks," she says, "by blaychin' yer hair? It luks so artyfishul," she says, "an' it desaves no one." Shure these here blondes is a scrame! Aiche wan o' them kin see what's false in the other wan's hair a mile aff, but she nivver thinks that anny wan suspects *her*, noh, noh! She thinks she's the only purfect chimical blonde in captivity!!! Huh, huh!! Yis, kape on doostin' them cabnuts. I'll jist sit down fer a minute an' rest me fate, they're that swollen wid rumatiz! Jist hand me Miss Kitty McGinness's bash-kit from under that toype-wroiter disk there. She's as cute a little kay-tapper as iver yu sah. I used to have the toime o' me loife radin' the love-letters in her basket that the office-byes wrote to her. Ah, she's a rid-hidded little minx. I was ahful sorry whin she quarled wid her swateheart! Did she till me about it? She did not. I on'y sah there wuz no more empy candy-boxes or faded archids in the waaste-bahskit. Her swatie was a handsome guy tho'. Where did I see him? Shure I nivver sah him. I sah his picter an' wan or two other things. In the waaste-bahskit?

Naw, naw, Mamie, shure yu have no imagination at all, at all. Luk here! This furniture is prison-made. You kin open this disk wid a hairpin. (Confidentially) I sah his picter in her disk. Well, this bahskit's a disappointment today. Not a scrap of a love-letter in ut. Wait, what's this—a tilegram!!! Rade it, Mamie, rade it, your eyes is younger'n mine. Mate him fer dinner—at the Ritz? Ha! They've made it oop! Lave it to the Irish—Lard luv thim! Wull, I shpose I must git to worrk agin. (Rises) Come en' hilp me wid this table, Mamie! (Business of pushing hard and grunting) Ah, fer the Lard's sake, luk at thim paynut-shells on the floor where the table wuz! Ach thim ontidy flappers. Bring a pan an brush, Mamie.

What's that on the dictaphone, Mamie? A lipshtick—yis, it wud be. Belongs to wan o' thim flappers that shpreads it on their lips thick loike cramechaze on a sangwich. Till me this Mamie, how kin a lad kiss a gurrl wid a mess loike that on her mouth? Ugh! What's that yer tillin' me? The byes does buy the gurrlls' lipsticks—so they kin pick out the flavor they loike to taste! Ah, what's the worrld comin' tuh? Well, the byes must shurely loike it or the gurrlls wudn't kape it oop. Just empy their bahskits, Mamie, while I doost the Boss's disk. Is there anny *cigarettes* in 'em? Noh? The Boss must be back! Sure enough. Here's frish cigar-ashes in his own tray but he allows no *cigarettes* durin' business hours. Shure I doant think he belaves in the equality of the sixes. Huh huh!

Now comes the last bahskit—the wan the office-byes uses. Um—I kin shmell it from here. Ham an' chaze rinds an' banana-peels. It meks yu sick? I doan't blame yu. Give it here. (Shrieks and throws basket and jumps on a chair) Ow, watch yerself, Mamie—Oh the Saints presarve us, doant fall aff that tippy table! Wud ye lukat that animile chasin itsilf round and round in curcles! Shure I nivver sah a livin' mouse act that way biffore. Listen at that noise he's makin'. He's shtopped! It's a mechanical mouse! Oh, that little divvil of a Danny Flanagan! Wait till I git that office-bye tomorra'. Jist git down an' pick ut oop, Mamie, an' put it in the baag. Who, me? Noh av coorse I'm not afraid of it only I tink it moight bring me *bad luck*, an' it's hard to git aff this chair wid my rheumatiz. (Gets down grunting) Fwhat? Yis, I did git up ahful suddin'-loike, didn't I? Now, Mamie, let's git to wurrk. Bring on yer soap-suds!

THE COMMUNIST

ORIGINAL SKETCH BY ANNE DARROW

Scene. A sidewalk in front of a row of tenement-houses in the "lower East Side," N. Y. City. Day-time.

Enter an East-side woman, talking to her children.

Rosie, Rosie, run qveeck by de dalicatassen, gat mudder trickwoddas poundss gefülte feesh an' a peckage motzas?

Hi Semmy, liv it alone de pucket-buke! No I wouldn't geeve y' a neeckel, I wouldn't geeve y' ivven a panny; I know vat you spand it on, mek seek your stomnick!

Run alungg Rosie, run alungg!

Vat, Semmy? Sure, go play vit Eesador if you vant to, unly dun't forgat to remumber y' gotta be beck in time for lunch.

(To a street fruit-vender) "No, I dun't vant no epples, No, no bananas, no onionss, no lemonss, *nottingk*!

Hey Semmy, geeve a leesten! Gefülte feesh for lonch an' y' wouldn't gat not a beet of it if you wouldn't be beck in tvanty meenutes. M-m-m, soch a fest ronner (as she watches him disappear). M-m-m (joyfully, looking in opposite direction) here comes de soicial voiker! Shust de lady I wanted to see.

Goot monnink Meesus Halpful. Vat? Vy I call you dees? Because you so halpful, geevingg us de edwice for nottink. End I nid it yat dees monnink de edwice. Sure. Y' see dees rett cep I'm vearink? Vell, I made it opp my mind I should be a cummunist! How you like it de idee? Sure, dat's shust vat I vant—ve talk it over bitvinn us, you end me. Noo h-it simms vat dees cummunists dey teenkingg ull de reech pippel should diwide opp ull de teengs dey got it vat dey dun't need it yat end geeve it by ull de poor pippel vat ain't got it ull de teengs dey vant. Oh, you do onderstend me—sure, I make it seemple you should onderstend it.

Noo I got it here a leest von de teengs I vant de reech pippel should geeve me. (Gesture of pulling a piece of paper from her dress) De foist teeng on de leest is de *poison rocks*. Huh?—No no not poison—Peisen. Huh?—No no not rocks, not stones—RUCKS, rucks for de floor. Vat? Oh vell, Peizhun, it's ull de same—Peizhun rucks. Ja. Noo de sacund teeng I vant is a r-real r-radio, not vun o' dem chip radios vat you could gat mebbe a jezz nomber from Pheeladelphia or Brukelyn or some o' dem leedle beck-elly places—no, I vant vun vat you could gat mebbe a spitch from de Keeng from Eengland or de moosic from Yurrop. Huh? Oh sure I got some more on de leest. Noo de toid teengg is—hah! de h-overstuffed foiniture! Oh me—linningk beck in my h-overstuffed Mowriss chair mit mine feet on de Peisen rucks, leestening to my r-real r-radio—yum-yum—Vat you sayink? De coppets vouldn't belong to me? Who dey vould belong to? De Rett Govment, *oh!* Bot I could use dem in my house? Oh! Vat about de cheeldren? Oh vell eef dey drop a leedle brad an' molasses on de coppets, vat could I do? Cheeldren vill be cheeldren, end de coppets dun't belong to me—so much de batter! Vat you minningk? I vould hev to geeve opp sometingk? Vell I aint salfish; vat I vould hev to geeve opp? De *benk-buke*, *oh*, not so goot, not so goot! (Scratches head in meditation). Vell, vat alse I hev to geeve opp? (Sudden emotion) MY CHEELDREN! OH NO NO NO NO NO! VAT? Dey belong to de state?

Not if I see de state foist dey dun't. Oh vere are dey?
OH SEMMY, my loffly sohn, deed you gat beck?
(Embraces him) Vat's dat? You dun't like to be
keesed end sqvizzed like a goil? Y' oughta be gled
to hev a modder to sqvizz you 'stead of a *Rett*
Govment! ROSIE! Modder's leedle poil, modder's
leedle dimond! (Embraces her) Com cheeldren—
ve go eento de house, ve hev de gefülte feesh for
lonch—Oh Meeses Soicial Voiker, dun't go vay plizz,
I vanta spik mit you a meenute—(she goes behind a
screen representing the entrance to the house and
speaks from there to the children) Hi Semmy, dun't
vake de beeby—you'll gat a slep instad of a neekel.
Rosie, r-rock de cradle till modder coms beck.
(Emerging) Oh Meeses Halpful, I vouldn't be no
more a communist, no-no-o! VAT? VY NOT? MY
GOD? She esks vy not. Oh you should excuse me—I
got so oxcited—from nottink! Vell I tal you vy not;
it's too vun-sided. Vat could de Rett Govment geeve
me on exchange von my cheeldren? Ah Gott!
nottink—NOTTINK!

Note to the student. It is absolutely essential to study the charts very carefully before attempting this selection. Nasal and guttural quality of utterance obtain throughout, and the rising inflection *in the wrong place* occurs frequently.

